



FIFTH AGE®  
DRAMATIC SUPPLEMENT

# HEROES OF SORCERY

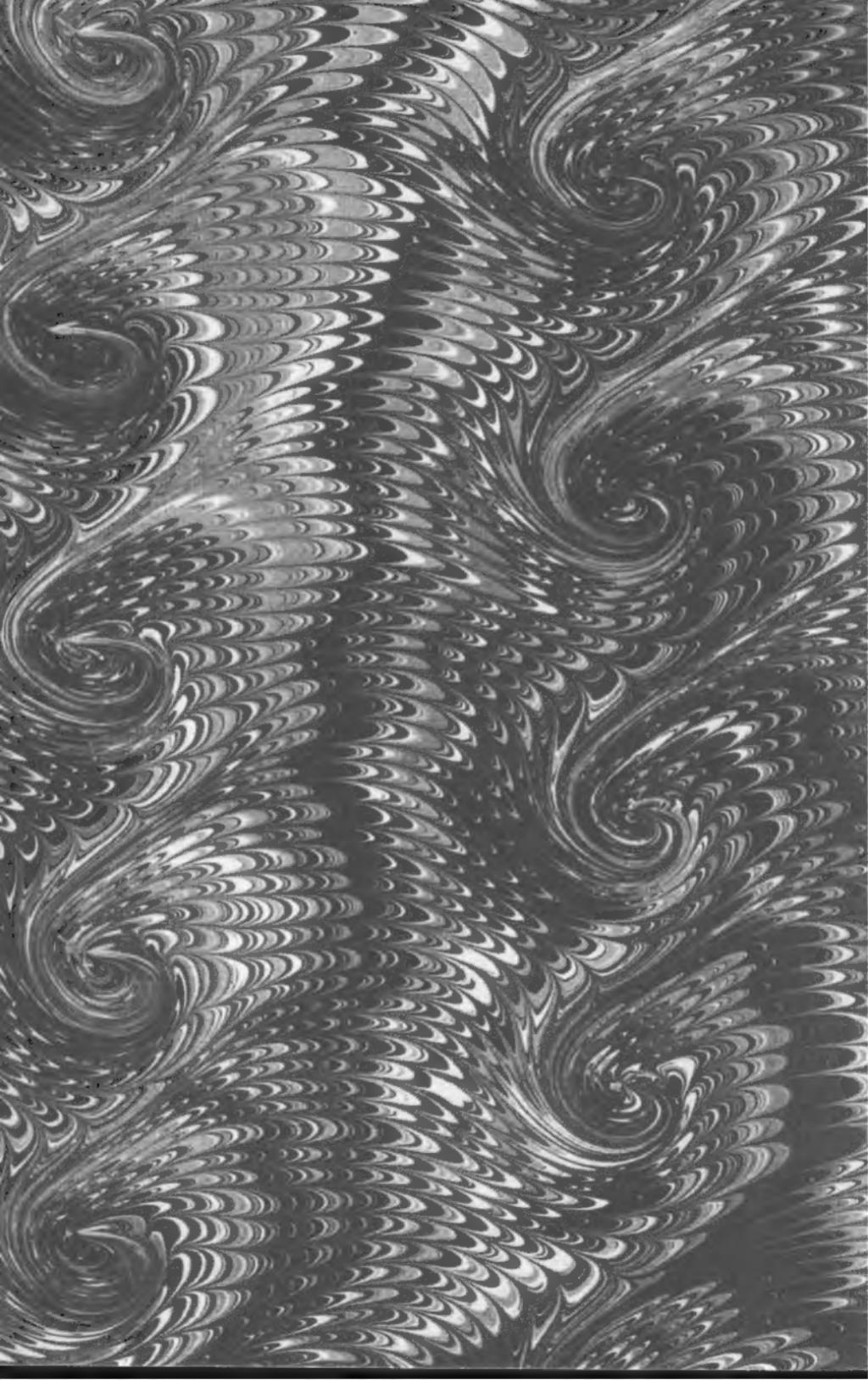


**SAGA™**  
GAME RULES



HEROES OF SORCERY

BOOK  
ONE



# Dragonlance® FIFTH AGE®

## ONE MOON, NOT THREE

*For Ansalon's Heroes of Sorcery*



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*Heroes of Sorcery* is dedicated to my sister, Jodi,  
who somehow got left off of every other dedication I've written.

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# Author's Foreword



A book containing knowledge that can aid a sorcerer in developing his craft . . . sounds like an integral part of just about any fantasy novel, movie, or role-playing game, doesn't it? Sorcerers are always poring through musty old tomes, uncovering forgotten knowledge—either that or they're scribbling madly in their spellbooks, jotting down material components and notations on just how to pronounce the somatic portion of their latest spells.

Well, wake up and smell the spiced potatoes! This is Krynn in the Fifth Age, and things are a bit different than you might expect.

## A New Way For a New Age

The funny thing about working on this project was the constant nagging feeling that the book itself was incongruous with the ideas inside. Magic in the Fifth Age, whether it is sorcery or mysticism, is a wonderful, freeform spell-casting system. Sorcerers do not learn their craft from texts (although book learning does have its place in Fifth Age sorcery).

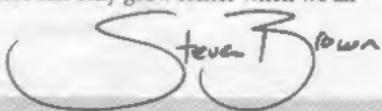
Spellcasters are no longer drilled in specific forms and rituals. Rather, they learn the basics through trial and error and are encouraged to find their own ways to express themselves through magic. At the Academy of Sorcery, the students are told to try new things, to cast spells in ways no one has ever thought of before. The same onus is placed on the players of sorcerer heroes.

*One Moon, Not Three* goes into greater detail on concepts, people, and places originally presented in the *Book of the Fifth Age* and *Dusk or Dawn* from the FIFTH AGE® boxed set. It also takes the players' understanding of sorcery to the next logical stage. Still, for all the information contained in these pages, this is not meant to be a definitive treatise on how sorcerers in the Fifth Age act. No one can tell you that—no one but you.

## Spells From the School of You

*One Moon, Not Three* is full of ideas. Some of them you'll like, some you won't. I personally hope there are more of the former than the latter, but no matter what you think of their value, you can learn something from every idea in this book. Take that knowledge and use it to weave your own personal interpretation of sorcery into your DRAGONLANCE®: FIFTH AGE campaign.

Krynn is already a magical world, but it can only grow richer when we all add our own magic to the mix.



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# CHAPTER ONE

*Unlike the Knights of Solamnia, who scorned to blend blade with magic, the Knights of Takhisis used mage-craft in their battles. Wizards were given rank and status*

*equal to that of Warrior Knights. . . . But there was still occasional friction between the two groups, though Lord Ariakan tried his best to eliminate it. The practical soldier, who saw straight from point A to point B and nothing else, could not hope to understand the wizard, who saw not only A and B but all the shifting planes of existence between.*

— *The role of the Thorn Knight, Dragons of Summer Flame*

The recent history of Ansalon has been, to say the least, turbulent. Since the War of the Lance, social, political and geographic boundaries have shifted with disturbing regularity. The past sixty-odd years have seen no fewer than three major wars, the return of the gods of old, a literally earthshaking cataclysm, the withdrawal of the gods once more, and the introduction of a new breed of dragon larger than any known before. The Knights of Solamnia, whose reputation had fallen to the point that their members were practically social outcasts, returned to popularity and prominence, while the Knights of Takhisis took the organiza-

tion and dedication of the Solamnics and perverted it to form an Order dedicated to ruling the world in the name of the Dark Queen. Ancient races have been wiped from the face of Krynn; others—like the afflicted kender—have been so warped as to be practically unrecognizable. Dragons rule the lands of man, and everywhere the lingering effects of Chaos can be seen and felt.

No one—not any race, culture, or profession, has escaped the turmoil of recent years. Still, no group has had its beliefs, practices, and sense of belonging shattered more than the magic users of Krynn. Whether they were practitioners of High Sorcery or clerics serving one or another member of Krynn's pantheon, the departure of the gods left the spellcasters of Ansalon completely powerless. Years of study, practice, and devotion, the basis of all magical power, suddenly became obsolete. The focus of hundreds of lives, in some cases of several generations of families, became trivial, no more useful than the ability to name all the Emperors of Ergoth.

The priests at least had their faith to fall back on; the power of belief in the gods, whether they were on Krynn or in some unguessable other realm, did a great deal to ease their transition to a magic-deprived world. Wizards had no such source of succor. The three moons of Krynn had provided them with power and faith, but practitioners of High Sorcery did not have a unifying moral precept or code to live by. Magic itself was their sovereign, not the gods who provided it. Without magic, the wizards found they had lost all direction and purpose. While most wizards continued their studies of the arcane, searching desperately for some way to access their lost powers, only those of extraordinary character were able to avoid the pitfall of despair. The knowledge that their lives' work had been rendered meaningless and the weight

# SORCEROUS ROLES

of having to find completely new goals and livelihoods sent most wizards into a dangerous torpor.

The Last Conclave's announcement of the "discovery" of sorcery gave new hope to disconsolate wizards across the continent. Rather than provide a new way to access their old powers, however, this "new magic" instead turned out to be a completely new method of spellcasting. While knowledge of High Sorcery did give former wizards experience in the abstract thinking necessary to explain and teach the theories of sorcery, it did nothing to aid them in actually using and manipulating this new power. In fact, many former wizards found that they had little or no aptitude for using sorcery, while many completely untried novices had what seemed to be a natural predilection for it and quickly rose to take their places among the most powerful magic users in Ansalon (apart from the dragons and other innately magical creatures).

As a result, sorcerers of the Fifth Age come from a much wider range of backgrounds than in years past. It is no longer necessary for an aspiring magic user to study specific teachings, languages, and gestures. In fact, it is quite possible for a naturally gifted individual to amass a large repertoire of spells simply by having a natural affinity for sorcery. To be certain, studying is still the only way to truly excel as a sorcerer, but the brotherhood of adepts is not nearly so exclusive as it was in ages past.

Sorcerers come from all walks of life. Some are educated, sophisticated, city-dwelling conjurers, others are simple, backwoods magicians. Some use their skills for the betterment of those around them, others to secure power and fortune for themselves. Still others remain almost unaware of their abilities and simply use them instinctively over the course of their otherwise mundane lives.

The roles presented in this chapter, therefore, are meant to be applied to a broad spectrum of sorcerers. Assumptions cannot be made as to the racial, educational, or economic background of a potential sorcerer. The roles speak more to personal motivation and goals than to where the hero specifically fits into the world of Krynn.

## Choosing and Using Roles

The hero sheet of any DRAGONLANCE: FIFTH AGE hero contains a series of ability scores and ability codes along with a few other notations. These scores and codes define the hero's capabilities; they will determine the success or failure of all the myriad things he might attempt in the course of his adventures. They illustrate whether a particular hero can lift heavy objects, outrun an enemy, or cast sorcerous spells. This information tells everything about what the hero can do, but says nothing about why he does what he does. It says nothing about his motivation.

In a setting as character-driven as Krynn, a hero's motivation is just as important as his actual Physical and Mental abilities. Honor and courage, romance and revenge, hopes and dreams—these are the things that breathe life into the characters of the DRAGONLANCE novels, and they are what will give the heroes in any campaign incentive to face the dangers that lie ahead of them.

## What Is a Role?

Roles under the SAGA™ rules are archetypes, broad categories which describe a hero's purpose in life. They give a general sense of what things a hero will know and possess, as well as what situations are likely to appeal to, repulse, or even enrage him. Examples of roles in



their most basic form include "warrior," "sorcerer," and "mystic." However, roles can be broken down further into specific examples of these categories. This chapter looks at roles for sorcerers: different sets of backgrounds, goals, and beliefs common among the practitioners of magic in the Fifth Age.

The roles detailed in this chapter take a hero one step further down the road of development. Instead of being simply generic sorcerers, heroes created using these roles begin play with a certain amount of history. They have more "shape" to them (with certain motivations, fears, and allegiances already decided), but they are not fully defined; every Legionnaire sorcerer, for example, will share certain beliefs about the nature of Good and Evil, and goals for the common good, but they are not indistinguishable drones. Heroes developed using roles end up as unique individuals, with loves, hates, desires, and tragic flaws all their own. Selecting a role is perhaps the most important part of hero creation. After all, ability

scores and codes can be altered given time, but a hero's personal motivations will guide him through every encounter and adventure he ever faces.

## Selecting a Role

It is never necessary to select a role more specific than "sorcerer." That term really describes all that is necessary to know about a hero at the start of play. The world of Krynn is a very colorful place, though, and those familiar with it may want to base their heroes on specific characters or cultures found in the DRAGONLANCE Saga. Why define a hero merely as a "sorcerer" when he can be a "Khurrish Battle Mage?"

Before selecting a role, a player should think carefully about who the hero is. What does he want from life? What is the one thing he cherishes above all others? Are there any beliefs or credos which are anathema to him? What is his preferred weapon? Food? Is he particularly superstitious? The



answers to these questions and many more should already be considered before choosing a role for a hero.

Each of the sample roles provided in this chapter is designed to give a basic background and a rudimentary framework for role-playing a hero with the role. If these roles are still too generic, a player can further define a hero by attaching him to a specific culture in Ansalon. While picking a particular culture is easier for those familiar with the DRAGONLANCE novels, it is not necessary to absorb all these volumes before beginning play. The *Dusk or Dawn* book in the FIFTH AGE boxed set provides an excellent overview of the cultures of Ansalon. If it is not clear as to exactly what the people of a certain culture are like, the Narrator might be able to provide additional insight.

Several of the available roles have requirements (usually minimum or maximum ability scores or codes). In order to play one of these roles "officially," a hero must meet all the requirements. However, the path of the aspirant is always an option (see "Playing a Role," below).

While some of the roles presented in this supplement (and others) have certain bonuses attached to them, they likewise have penalties built in which bring the role back into balance. A hero should never be given a role solely to gain an extra ability. This strategy is completely contrary to the nature of roles and the SAGA rules themselves. Roles are role-playing aids, not skill boosters. Narrators should assess strict penalties on players whose heroes take full advantage of bonuses gained from their roles while failing to role-play their disadvantages adequately.

## Playing a Role

A role describes the underlying motivations of a hero; it should affect every scene of every adventure he takes part in. It is important, then, to create a hero whose role is both fun and

rewarding to play. Once a player selects his hero's role, the Narrator will expect the hero to stay "in character" throughout the course of the DRAGONLANCE campaign. Players who are unsure of exactly what a role entails should discuss the role with their Narrators.

It bears repeating that a player is never required to select a detailed role for his hero. If the hero is searching for his place in life, he is likely to think of himself as "just a sorcerer" rather than any particular type of sorcerous specialist. It is also quite possible that he knows exactly what role he wants to fill, but finds that his ability scores or codes are not high enough to allow him to adopt that role "officially." In this case, he might choose the path of the aspirant.

## Aspirants

It often happens in life that people have goals which are beyond their current ability to perform. That is the way of the world. Only the most inconstant of them give up their dreams because they cannot immediately fulfill them. They set their sights on their goals and work to improve themselves to the point where they can achieve their goals. The phrase "anything worth having is worth working for" is as true on Krynn as it is anywhere else. If a player is creating a hero with a specific role in mind, but his Hand of Fate isn't good enough to allow him to adopt the role, the hero can become an *aspirant*.

Aspirants are heroes who, although they have not been accepted into a specific position or organization, live their lives according to the precepts those positions require. An example would be a sorcerer who wishes to join the Solamnic auxiliary but, upon examination by a knightly council, fails to prove himself devoted enough to the Solamnic ideal (in game terms, perhaps his Endurance code is too low or his demeanor score too high). This hero could simply give up and set his sights on a new goal, but that would





simply prove the council correct in its decision. On the other hand, he could accept the council's decision, but live his life according to Solamnic principles, hoping that while he improves his physical prowess he will also be proving his devotion and value to the Order. By swearing to live his life by Solamnic ideals without being accepted into the auxiliary, this sorcerer has become a Solamnic aspirant.

When an aspirant improves himself to the point that he fulfills the requirements for his desired role, the Narrator should allow him to attempt any actions necessary to enter the role. In the above example, the sorcerer would have to face a knightly council and succeed at a Knight's Trial action, similar to the one described in the *Heroes of Steel* dramatic supplement (see "The Solamnic Auxiliary Sorcerer" on page 26 of this book). The Narrator may make the task more difficult if the player has failed to role-play the aspirant properly. In this way, the role of an aspirant can be used to simulate almost any type of trainee position or apprenticeship.

## Creating Roles

The listing below is necessarily brief (a full catalog of possible roles for sorcerers could fill this entire volume), but it provides examples of the different ways roles can give heroes depth and focus from the very start. Still, it may not have exactly what a player is looking for to breathe life into his specific sorcerer. Narrators and players are encouraged to work together to further refine the roles presented in this supplement and also to create roles of their own. If a certain type of sorcerer would add depth to a DRAGONLANCE: FIFTH AGE campaign, they can spell it out in the same detail used in the examples here. There are a few guidelines to consider when doing this, though.

• **Role playing first:** Obvious though it may seem, the purpose of a role is

to aid in role playing. The description should include information which will be useful to players. Cultural or historical facts are interesting, but if they do not directly affect the role-playing of a hero, then they probably don't belong in the description of a role.

- **Generalize:** Within their categories, roles should be as widely applicable as possible. The descriptions should remain true of all heroes who assume the role. Special cases and exceptions to the rule are fine (if approved by the Narrator). However, they really have no place in the general description of a role.
- **Some restrictions apply:** Certainly each role needs at least one defining point to differentiate it from other sorcerer roles, but players and Narrators shouldn't overload roles with strict requirements. If an archetype is so exclusive that only the most perfect of heroes can aspire to it, gaining the role should be the focus of a quest (or a series of quests) rather than something available to beginning heroes.
- **All things in balance:** Role designers should use bonuses and special abilities only when absolutely necessary, and then always balancing them with penalties or restrictions. The listed advantages and disadvantages should be role-playing guides rather than rules loopholes.

## Role Descriptions

The loss of High Sorcery and the rise of the new magic has swollen the ranks of those who can claim to be mages. Many of the sorcerers of Krynn, having been trained before the Summer of Chaos (or having taken those mages as role models), still bear the outward trappings of the practitioners of High Sorcery, but they are quickly being outnumbered by new breeds of sorcerer. The future belongs to magic users trained without the restrictions of

hundreds of years of institutionalized magical rituals. They are more creative with their powers, more willing to try something different simply because it has never been tried before, and less likely to accept restrictions and rebukes based on the argument "It just isn't done that way!"

When creating heroes of sorcery, players should consider not only their relationships with the current source of magical power, but their attitudes on the now-defunct ways of High Sorcery. Sorcerers are free to act in ways that mages of past ages would never consider. They can even be undisciplined, impetuous rowdies if they want (something the demanding nature of High Sorcery made nearly impossible for earlier mages). They should be aware, though, that danger lies along that path. The power that Fifth Age sorcerers wield may be easier to access, but it also far harder to control. Modern magical mishaps have the potential to be much more devastating than in times past (see "Magical Mishaps" in Chapter Four).

All the roles below have a profusion of possible interpretations and extrapolations (racial, cultural, and temperamental) with the only universal requirement being that the heroes qualify as sorcerers (which requires a Reason code of "A" or "B"). They are starting points from which heroes can grow, not containers they must squeeze into. If used well, they can make an entire DRAGONLANCE: FIFTH AGE campaign richer and more enjoyable.

## The Academy Student

Of all the places to study magic in Ansalon, the Academy of Sorcery is surely the most prestigious. One could not hope for a more inspirational environment than the Academy, founded by Palin Majere and located just south of Solace. *Academy Students* have access to one of the most complete collections of sorcerous knowledge on Krynn (for details on the Academy of Sorcery, see Chapter Three in this book or page 86

in *Dusk or Dawn* from the FIFTH AGE boxed set).

Those who are serious about learning sorcery, and have the aptitude to be accepted, can find no better place to study than the Academy of Sorcery. Being a student is a challenging enterprise, however. Everyone at the Academy is considered a student—even the founder, Palin Majere himself—and everyone is expected to devote himself to his studies and consistently add to the pool of knowledge. Only those who are serious about sorcery as a way of life should consider enrolling in the Academy. It is too demanding a lifestyle to be entered into without absolute resolution.

Emma Xela, described in Chapter Five, is one Academy student.

## Role-Playing

Academy students are very serious about sorcery—some might say too serious. They have devoted their lives to plumbing the depths of this new type of magic, experimenting with the application of sorcery (improving effects and durations), casting spells using two or more different schools of sorcery, and even attempting to combine sorcerous spells with mystical ones. Many people feel that the students at the Academy are too involved with their studies and don't spend enough time interacting with people outside their field. Although this is not universally true, Academy students do tend to think of sorcery and the study of magic in general as more important than most other, more mundane topics.

Life at the Academy is not easy. Practically every minute of the day is filled with practicing, researching, or teaching sorcery. To help students avoid being consumed by their lessons, the Academy has a policy which requires them to spend at least six weeks of the year away from the Academy itself. Despite this push for them to lead more complete lives, most students remain fixated on their studies and use the



time away to engage in outside research or, if they are more daring, go on adventures and quests to put their theories to practical tests. The stereotypical Academy student may "have his nose buried in his spellbook," but student heroes can be of any temperament and academic inclination. They simply must live with the fact that being associated with the Academy will cause many folks, particularly those in Solace, to make various assumptions about them; mostly others think them aloof and somewhat disconnected from "things that really matter."

Heroes choosing this role are not required to be of what is generally considered "school age." Because sorcery is a new art which many of the old practitioners of High Sorcery are trying to master, and because everyone associated with the Academy is considered a student regardless of age or ability, this role can be used for a hero of any background and can be maintained as a role throughout a hero's entire career.

**Note:** There are two variant roles based on the Academy student. First is the aspirant Academy student—one who wishes to enter the Academy but, for some reason, has not been accepted. Perhaps he does not yet meet the requirements for entrance, or perhaps a political problem keeps him out; this should be a Narrator-controlled plot device pitting the hero against some aspect of the Academy bureaucracy and should be the focus for a series of adventures which culminate either in the hero's acceptance to the Academy or a change in his life goals.

The other variant is the former Academy student. This is a hero who, at one point in his life, studied at the Academy of Sorcery, but has since left. There are any number of reasons for leaving the school, but this hero left in such a way that he is no longer welcome at the Academy (details are left to the player and Narrator to decide). Former Academy students have the same requirements as Academy students, but the advantages and

disadvantages of independent sorcerers (see page 14).

## Requirements

The Academy will accept as students those of any race who demonstrate sorcerous ability. To become an Academy student, a hero must have a Reason score of at least 4 and a code of at least "B." Those with lower scores simply do not possess what the Academy considers the minimum intellect to understand the nature of sorcery. Those with lower codes are aspirants. They are not considered Academy sorcerers until they improve their understanding of sorcery (represented by increasing their Reason code to at least a "B").

## Advantages

There are many benefits to be gained from enrollment at the Academy of Sorcery, not the least of which is the resources of the school itself. The Academy's Governing Council allocates the school's discretionary funds to projects deemed to be of superior merit. If a hero/student needs money, manpower, or other support for an adventure which may provide useful information or material for the Academy, he need only make a formal request for support from the Governing Council. This request is a *challenging Presence* action, but the difficulty may be modified by the attitude of the council, reputation of the petitioner, current events, or other factors the Narrator deems appropriate. Should the request be accepted, the Academy will lend whatever aid and support it can afford, based on the significance and urgency of the project.

Academy students also have the advantage of always having experienced colleagues to consult before casting difficult spells. Since the Academy is home to one of the largest collections of sorcerous knowledge on Krynn, it can serve as a superb source of aid for research and study. A hero/student can



increase his chances of success at any spell if he first seeks out the advice of his mentor or a sorcerer who specializes in the school of magic he is working with. Such advice will gain the hero a +1 bonus to his spell action. Alternatively, if the spell the hero plans to cast is too dangerous or difficult, the Narrator can choose to have the sorcerer character advise the hero against the attempt (telling the player that the action is doomed to failure).

Heroes can enroll in the Academy during play.

### Disadvantages

There are many responsibilities associated with being an Academy student, not the least of which are the obligations to add to the reservoir of knowledge the school represents and to help in the education of less skilled students. For every week they spend in residence at the Academy of Sorcery, students must spend at least ten hours teaching less advanced students, and at

least fifteen hours doing research or participating in experiments in one of the schools in which they have proficiency. Furthermore, they are required to write detailed accounts of the results of all research and demonstrate any successful spell innovations before a Council of Peers.

A less acknowledged drawback to being an Academy student is that the school and its residents are significantly removed from the day-to-day problems of Ansalon. The Academy itself, located on a plateau overlooking but separated from the town of Solace, is like a world of its own. While the students go into town on a regular basis for entertainment, food, and supplies, they are not considered part of the local population. This physical isolation, when combined with the skittishness many folks feel around magic users, can cause students from the Academy to become somewhat detached and even uninterested in significant events of the day. Because of this "disconnectedness," many normal



folk find it difficult to relax around or indeed even to trust the students. As a result, hero/students may never gain the benefit of trump cards during Presence actions with characters who (in the Narrator's estimation) are not used to dealing with sorcerers or other academic types. (This disadvantage does not apply to actions made to resist mysticism.)

## The Battle Mage

While most sorcerers immerse themselves in the world of the arcane, researching, studying, and testing the boundaries of the new magic known as sorcery, a few find themselves drawn into military service. They discover their ability to wield sorcery is best suited to the battlefield, preferring the sound of clashing steel and the chaos of war to the contemplative silence of the library and the tranquility of meditation.

After the Knights of Takhisis proved the value of magic users in an army, every fighting force of any significance has included sorcerers among their ranks if at all possible. Some *battle mages* devote their talents to the success of a particular army or organization while others merely sell their talents to the highest bidder. A mercenary battle mage is in many ways an offshoot of the spell broker role (see page 29). Narrators are free to use any of the requirements, advantages, or disadvantages of that role that they consider applicable to battle mages in their campaigns.

The war wizard Magius represents an early variant of a battle mage.

### Role-Playing

Battle mages come from every culture, religion, and region in Ansalon. There are very few generalities one can draw about their habits, goals, or beliefs. About the only thing that all heroes with this role have in common is a passion for the art of war. They are

warriors born and bred and have more in common with the roles in *Heroes of Steel* than the ones in this book.

These heroes will be found in the courts of kings, advising generals, and among the ranks of almost any army on the face of Ansalon. They excel at sorcery, but are well trained in the more common weapons of war as well. Although they are well-educated, battle mages tend to be more earthy and in touch with the opinions of the average man than do other sorcerers.

Like all soldiers, these heroes risk death as a way of life. This is a little unusual considering the time and effort necessary to train as a competent sorcerer. Players should consider their heroes' motives for becoming battle mages. Perhaps the death of a loved one or the capture of a home town prompted them to put aside their studies and devote themselves to a military career.

### Requirements

Because fortunes on the field of battle change as swiftly and suddenly as the wind, a battle mage must be prepared for anything. He must be trained in several ordinary weapons of war, understand battlefield tactics, and be able to switch from sorcery to personal combat at a moment's notice. Physical conditioning is infinitely more important for him than it is for any other type of sorcerer. Beginning heroes of at least Adventurer reputation must have Strength and Endurance scores of 6 or higher and codes of at least "C" in these two abilities. Heroes who change roles and become battle mages sometime after hero creation (or those beginning play as raw recruits—with a reputation of Rabble or Novice) may, at the Narrator's discretion, waive these requirements. They must devote themselves, however, to increasing their ability scores and codes to these levels as soon as possible. No commander wants soldiers (sorcerous or not) who put other troops in danger because of poor physical training.



## Advantages

While some might say that sorcerous skill alone is a huge advantage in a battle, there are one or two other points at which battle mages excel. Because sorcerers generally have had more education than the average soldier, they have had more exposure to Krynn's history, including military history. This gives battle mages, who have also specialized in military exercises, a solid grip on military theory. While this does not help much in the middle of a skirmish, it does give these heroes an edge when making battle plans (though it does not necessarily make them qualified generals). When organizing an attack or defense involving twenty-five or more people, a battle mage gains a +3 bonus to any action involving a coordinated attack or to evade such an attack (see the actions to make or evade a coordinated attack, described in *Heroes of Steel*).

Another benefit battle mages can count on is an increased level of respect

from the troops they serve with. While soldiers often feel in awe of sorcerers and the magical forces they wield, they have little or no real respect for them. A battle mage, however, has mastered not only the unbridled forces of sorcery, but also his own body; he is a fighter any soldier would be proud to have at his side in a battle, and if there is one thing that professional soldiers prize in their comrades, it is versatility. With the range of knowledge and abilities a hero with this role brings to a unit, it should come as no surprise that they are among the most respected soldiers in any army. This gives them an automatic trump bonus to any card played for a Presence action to rally, motivate, or command a military unit they serve. This bonus, however, may be increased or decreased depending on the recent actions and interactions between the sorcerer and the other soldiers (subject to Narrator interpretation).

Heroes with just cause can adopt the role of battle mage during play.

## Disadvantages

At first glance, having a role which encompasses the skills of both a warrior and a sorcerer might seem slightly incongruous. Still, there is plenty of precedence for such an occupation, such as the Thorn Knights. However, becoming competent in two fields is sure to leave gaps in a hero's knowledge and skills.

While most sorcerers spend much of their time researching, experimenting, and improving their spells, battle mages have more practical matters to attend to. Their need for action and love of battle makes it very rare that a hero with this role will spend any appreciable time developing new spells. In the heat of battle they will rely on the ones they know will work. Since they are not used to devoting themselves to hours in the library or laboratory, when they do perform research, it is not nearly so effective as that of more academically minded sorcerers. For this reason, battle mages never gain an action bonus to their spellcasting by doing research on a new spell effect, no matter how much time they devote to the task. They should still spend some time hitting the books before attempting a new spell, though, since doing so can negate the penalties suffered when casting a new spell without any research (for details on the effects of studying, see Chapter Four).

A failing that battle mages suffer from, but usually do not see as a true hindrance, is their reputation within the general brotherhood of sorcerers. Nonmilitary mages usually consider a battle mage to be either a bloodthirsty clod or an honorless mercenary. While most sorcerers accept and understand the usefulness of sorcery in war, and would willingly use their abilities in battle for a righteous cause, they are shocked and often offended by a hero with this role squandering his magical abilities by devoting them wholly to death and destruction. As a result,

battle mages become objects of ridicule and scorn. They never gain a trump bonus when attempting Presence actions with other sorcerers, except other battle mages or sorcerers currently attached to a military unit. (This drawback does not apply to Presence actions used to resist mystic magic.)

Narrators are free to assess further restrictions to battle mages, or any other heroes whose roles span more than one occupation. However, they should inform the players of these restrictions at the time their heroes adopt the role.

## The Independent Sorcerer

In this Age of Mortals, there is a growing spirit of independence. Whole races of people are forging new paths, separating from their traditional places in the scheme of things in Ansalon and moving off in directions all their own. This trend also can be seen among individuals in smaller groups, such as magic users. With the discovery of the new sorcery, many mages are distancing themselves from the conclaves and councils so common in the days of High Sorcery. Since magical power no longer comes from strict adherence to arcane techniques tied to devotion to a specific god of magic, but relies on an individual's innate connection to the magics flowing through the land, a growing number of sorcerers reject the fraternal environment of the Academy of Sorcery in order to pursue their own private objectives. Some *independent sorcerers* open their own magic schools, taking on small numbers of students for highly specialized training. Others disappear into the wilderness, seeking complete solitude in which to master their new powers. Most, however, simply go about their lives normally, running businesses, raising families, and using their sorcerous abilities to make their lives easier.

**In the Fifth Age, the Shadow**  
Sorcerer is perhaps the best known independent sorcerer. (See his description in Chapter Five.)

### Role-Playing

The independent sorcerer is the most common role for a sorcerer hero. It denotes nothing more than that the hero has sorcerous abilities, but has not sworn these skills to the service of any organization or order. A hero who is unsure of what path he wishes to follow, or who merely wants to walk a path of his own choosing, is likely to declare himself independent.

A hero who chooses this role takes his powers every bit as seriously as those associated with large organizations (such as the Academy of Sorcery or one of the knightly Orders). However, he does not believe that his aptitude for sorcery should force him to surrender all his dreams and ambitions to the objectives of such a group. He often has strong opinions about the various magical organizations, and may well hold strict views of his own on the proper use of sorcery. Most instructors at smaller schools of sorcery are independent sorcerers.

Role-playing will depend completely upon the hero's background. Since independent sorcerers can be anyone from landed nobles to destitute beggars, there is no unifying theme to these heroes other than their ability to use sorcery and their reticence to join an organized group.

Note: A variant on the independent sorcerer is the former Academy student (listed under "The Academy Student" role). There is no such thing as an aspirant independent sorcerer.



### Requirements

Because this is the broadest advanced role available to sorcerers, it has no requirements other than the hero actually be able to use sorcery. If the hero has become independent after belonging to a large organization, though, the Narrator may require him to meet the requirements of that group.

### Advantages

As with requirements, it is difficult to generalize as to specific advantages enjoyed by all independent sorcerers.

Each case will be different, but Narrators are encouraged to find some benefits for the hero to draw from the location he has chosen as his home. A hermit, for example, would have an intimate knowledge of the land

around his retreat (allowing him to find food, water, shelter, and escape routes where others see only wilderness).

Independent sorcerers living in more civilized environments, however, are more likely to draw advantages from their relationships with their neighbors. Because of the respect and awe many will have of their powers and abilities, these heroes find that any card they play when performing a Presence action involving local folk automatically becomes trump (except when resisting the effects of mystic magic). Another advantage is that these heroes don't stand out the way more regimented sorcerers do. They find it easier to blend in with their neighbors and seem like just one of the crowd—a distinct advantage for "retired" members of Orders such as the Knights of Takhisis.

Heroes can adopt this role during play, especially those who have only just come upon their sorcerous talents.



On the other hand, an independent sorcerer may be a hero who used to belong to one of the previously mentioned groups (if the Narrator approves) but left after a dispute of some kind. In this way, a sorcerer hero can switch to this role in the middle of a campaign. However, it should be noted that many sorcerous organizations are hesitant to allow their members to leave, particularly if the group has some kind of specialized knowledge not known to other groups. A hero who leaves one of the more possessive groups, such as the Knights of Takhisis, may spend the rest of his life a hunted man. Independence has a price, but for those with strong spirits, there is no other way to live.

### Disadvantages

The main disadvantage to being an independent sorcerer is, ironically, the lack of contact with other sorcerers. Unless the hero has cultivated a group of likeminded associates, he must undertake all his research, experimentation, and theorizing completely on his own. This can be a monumental disadvantage, for many things can go wrong while exploring the limits of sorcery (see "Magical Mishaps" in Chapter Four). It is a foolish sorcerer who dismisses the value of having a partner standing by for support when testing new sorcerous processes.

Furthermore, many of the sorcerous organizations are insular. They consider anyone not belonging to the group to be a competitor (or possibly even an enemy). At best, they are cool and aloof to independent sorcerers, rarely, if ever, willing to discuss things magical in their presence. At worst, they are openly hostile and will chase outsiders off by any means necessary. Independent sorcerers find that no card they play, no matter what the suit, can ever be trump when attempting a Presence action involving members of sorcerous organizations. Attempts to resist mysticism are an exception.

### The Itinerant Mage

Sorcerers are often pictured as social outcasts. They spend so much time dealing with forces beyond the ken of ordinary folk that they seem alien and unfathomable to the common man. Still, sorcerers have their own communities, places like the Academy of Sorcery, and are integral parts of all three of Ansalon's major military orders. What happens to a sorcerer who, for one reason or another, remains an outsider among outsiders? No group will claim him, and nowhere is his home.

An *itinerant mage* is a sorcerer who has been rejected by (or has himself rejected) all the usual organizations to which sorcerers might belong and who cannot find a niche to fill. He has forsaken the councils and conclaves but has no place to call home. He walks the roads of Ansalon, resting when he can, rubbing elbows with the farmers, merchants, and vagabonds of Krynn. Although he is different from other magic users, he is still not a commoner. He is a traveler, walking from town to town, realm to realm, looking for a situation that suits him, for a place to fit in. Sadly, this often becomes a lifelong search.

This is the role most often chosen by former Wizards of High Sorcery who find they cannot adapt to the facts of life after the withdrawal of the gods of magic and their resulting loss of the power. They may have retained some of their magical abilities, but they do not understand why the focus of their lives—the chants, spells, and arcane lore—no longer work. Suffering from despondency similar to that which holy men must have felt when the gods retreated, former wizards do not as a rule have the faith of the clerics to see them through. They believed in the gods of magic because of the powers they received; without those powers, they question their entire existence.

Finkle of the Green Robes, described in Chapter Five, is one example of an itinerant mage.

## Role-Playing

Itinerant mages come in many different forms, but they are by and large vagabond loners. Many of them are disillusioned sorcerers who, for one reason or another, have been rejected by the various groups they have tried to join. Others have suffered some kind of great personal loss and chose to run away rather than face it. These sorcerers invariably find that no matter where they go, their troubles follow, so they remain on the road, vainly trying to outrun the grief and pain they carry within their hearts. Some itinerant mages are simply students who feel they can learn more from walking the land than from studying at any school.

While all of these sorcerers seem as though they might fit into the role of independent sorcerer, they differ in temperament. Itinerant sorcerers are on some type of quest, looking for something to make their existences complete (or at least answer some great personal question). It is this feeling of emptiness, the constant need to travel, looking for fulfillment, that separates the two roles.

### Former Wizards of High Sorcery

These heroes take the theme of loss to its extreme. They have lost not only an important part of their lives, but their entire foundation. Many have chosen to carry on the old traditions, going through the motions of memorizing spells, praying to their particular god of magic, and collecting material components, because that is the only way they know to live. Many still attempt pilgrimages to the Tower of Wayreth and spend hours studying spells now worth less than the paper they are inscribed on. They consider modern sorcerers to be renegade wizards,

blasphemers who have abandoned the ways of the gods of magic, and may even be moved to violence when they see sorcery in use.

## Requirements

Traveling the highways and byways of Ansalon is not a life for the frail. Itinerant mages must be able to carry their lives on their backs and survive alone in the wilderness for weeks at a time. Heroes must therefore have Endurance scores of 6 or higher to prove hardy enough to take on this role.

Furthermore, the life of a wanderer has little or no room for anything but basic necessities. Fresh clothing, meticulous personal hygiene, fine food, and a warm bed are all things with which itinerant mages are only passingly familiar. Because of this fact, heroes playing this role must accept the stigma of a low social rank regardless of their actual background. If he lives the life of an itinerant sorcerer, a hero must lower his Wealth score to no higher than 2.

### Former Wizard of High Sorcery

More than thirty years have passed since the withdrawal of the gods and, consequently, the end of High Sorcery. Anyone just beginning his study of these arts during the Second Cataclysm would, in time, be able to refocus his life and find a new occupation. The





heroes who would find this transition too jarring are those who had already committed their hearts and minds to one of the magical Orders and who had reached full adulthood by the Second Cataclysm. By the time DRAGONLANCE: FIFTH AGE campaigns begin, these heroes have been through the prime of their lives. Remember, Palin Majere (who was in his twenties during the Summer of Chaos) is now past fifty. Any hero playing this role who once was a wizard of one of the Orders of High Sorcery must, in addition to the requirements for all itinerant mages, be at least fifty years old.

Former wizards are different from every other role in this book in one aspect: they do not have to qualify as sorcerers (in other words, they can have Reason codes of "C" or lower). This reflects that knowledge and ability to wield one form of magic does not necessarily translate into skill in another. It is perfectly feasible for a powerful wizard of the Fourth Age to be completely inept in magic since the departure of the gods.

Of course, such heroes will believe that they still have the basic ability to cast magic, but they will usually try to rationalize their lack of success (most commonly by believing that a powerful curse has been cast on them). They will continue to practice the rituals and expressions of their former occupation, but they might never understand sorcery well enough to cast a spell again.

Because of their long history of study in the methods of High Sorcery, these heroes must have a Reason score of at least 5.

### Advantages

Spending so much of his time on the road, an itinerant mage must learn many of the same skills as hunters, trappers, and yeomen (as described in *Heroes of Steel*). He will daily have to seek food, water, and shelter, not to mention finding his way amid the wilderness of Ansalon. If a hero begins

play with this role, it is assumed that he has spent enough time traveling already to have mastered these abilities. Any card he plays in an attempt to secure nourishment or cover from the elements is automatically trump. Heroes who acquire this role after play has begun do not automatically gain this ability. They must play with only their normal foraging abilities until they raise their reputation by one category. From that time on, they have the same trump bonus as newly created heroes with this role.

While the life of a traveler leaves these heroes outside what most people of Krynn would consider "normal" social circles, they are not without friends and acquaintances. Along the dusty roadsides of Ansalon, in the depths of its wilderness, and in the musty nooks and crannies of its cities, lives a hidden population—a covert culture, a brotherhood of vagabonds. Itinerant mages are part of this family, and it is from here that they draw their strength and support. In any place which an itinerant mage hero has visited before, he will have one or two contacts among the "street folk." The details of exactly who these characters are and what useful skills or information they have is left up to the Narrator, but it is recommended that at least one character has in-depth knowledge of the city (or area) he lives in and an accurate understanding of local politics, rumors, and one or two juicy secrets.

Heroes with the proper background can adopt this role during play.

### Former Wizard of High Sorcery

Besides the advantages all heroes with this role garner, former wizards also have the knowledge of their magical Order. While this information is not at all useful in a practical, spellcasting way, it proves handy if the heroes find artifacts from earlier ages. In addition, wizards have a superb knowledge of history and an easier time communicating with some of the longer lived races and creatures of Krynn. Their expertise

in the bygone era earns heroes with this role a +3 bonus to any attempt to identify and figure out the purpose of artifacts, read ancient languages, or recall useful facts from history.

Another gift from the past is the former wizard's own possessions. While his spellbooks, scrolls, and potions may have become worthless curios, he likely has one or two items which still function. The Narrator and player should get together before the game and decide exactly what bits of history the wizard has been carrying with him all these years. For Narrators, this is an excellent way to give players important clues or items on which adventures or even whole campaigns may hinge. On the other hand, it is a wonderful way to give them useless junk that they will spend hours trying to figure out how to use.

## Disadvantages

There are many things itinerant sorcerers must learn to live without. The life they lead is sparse, and heroes with this role must make do without many of the aids other sorcerers take for granted. They do not have access to research facilities other than any tomes they carry on their backs. They do not have the luxury of consulting other sorcerers to get information on new spells, developments in spellcasting, or advice on new sorcerous experiments. This handicap is not reflected in any penalty to card play, but the Narrator should take it into account as a hero proceeds with his life. The player should maintain the aura of isolation this role carries with it. Narrators may feel free to disallow attempts at acts beyond any hero's knowledge or experience (not just an itinerant sorcerer).

The one constant in an itinerant sorcerer's life is the road. He never knows what town, city, or burg he will awake in from week to week, nor what people he will find traveling alongside him—but he knows the road will always be there. As a result, heroes with

this role come to feel a kind of security in moving from place to place. In fact, they become nervous and irritable when forced to remain in one location for too long. The call of the road eventually becomes too strong for them to resist. If an itinerant sorcerer stays in the same locale for a number of days greater than his Spirit score, he must make an *average* Spirit action to resist the urge to move on. Should the hero successfully resist his wanderlust, this action must be repeated every day with the difficulty rating increasing by one point (not one degree) each time. If the hero wishes to change roles, he may do so only after he successfully resists the urge for ten consecutive days (up to a difficulty rating of 18!).

## Former Wizards of High Sorcery

Heroes with this role must accept several handicaps due to their outdated ways. Any former wizard who now practices sorcery must adhere to the limitations of his former Order, including allowable schools of magic.

- Former Wizards of the White Robes may not learn spectramancy, and if they are capable of using mystical magic, may not learn necromancy.
- Those who were members of the Order of the Red Robes are not able to learn magic of the school of divination, and, like their brethren in the Order of the White Robes, are forbidden the mystical sphere of necromancy.
- Former Black Robed Wizards have the fewest restrictions; they are precluded only from learning spectramantic magic.

Having lost everything that used to give their lives meaning, it should come as no surprise that former wizards are out of touch with life in the Fifth Age. They do not really understand the problems and issues of today's Ansalon. The new breed of Great Dragons, the political turmoil, the withdrawal of the gods, and particularly the new magic is too much





change for them to accept. As a result, heroes with this role may never gain a trump bonus for Mental ability actions which rely on a basic understanding of modern events. They find it very difficult to pick up information couched in the subtleties of dress, language, protocol, and politics of contemporary life.

Another side effect of being disconnected with modern life is that many former wizards have some habit or mannerism which affects their social interactions. Every hero with this role should choose one such foible—a mild eccentricity or one which annoys others consistently. The Narrator and player should determine this mannerism in keeping with the nature of the game and the personality of the hero.

Former Wizards of High Sorcery cannot adopt this role during play.

## The Knight of the Thorn

The Order of the Thorn is the division of the Knights of Takhisis dedicated to mastering sorcery and using it to advance the cause of the Knighthood. Although these wizards have a code of honor at least as strict as that followed by the Solamnic Knights, *Thorn Knights* have sworn their hearts and souls to Evil.

Like all Knights of Takhisis, *Thorn Knights* have sworn the Blood Oath, "Submit or die." However, they also live by the special credo, "One who follows the heart finds it will bleed. Feel nothing but victory." As a result, the sorcerer Knights have developed some of the most devastating spells known. Their purpose in life is to find ways to incorporate sorcery into the Knighthood's one driving goal: the utter conquest of Krynn. Complete details on the Knights of Takhisis, including the Order of the Thorn, can be found in Chapter Two of the *Night and Day* book in *Heroes of Steel*.

Theo Drawde, detailed in Chapter Five, leads the Order of the Thorn.

## Role-Playing

Of all the possible roles for sorcerers to play, this is the one least likely to blend smoothly into a group of adventuring heroes. Not only are the *Thorn Knights*—also known as *Gray Robes* or *Gray Knights*—totally committed to their Knighthood and their goddess, most other heroes will be loath to trust them at all and many will despise them outright; Knights of Solamnia are even honor-bound to challenge them to single combat to the death. Narrators are advised to think carefully before allowing a Knight of the Thorn into a mixed group of heroes.

Before they can join the Order of the Thorn, sorcerers must first be accepted into the Knights of Takhisis as regular members of the Order of the Lily. All sorcerers in the Knighthood, therefore, are also fully competent warriors. They are also completely devoted to the Code. It is practically unknown for a Knight to make it through the Order of the Lily and then be accepted into the Order of the Thorn only to decide to devote himself to a goal other than conquering Krynn with his knightly brothers.

Still, it is certainly possible for a hero to have a sudden revelation (as clear as his version of the Vision) which tells him that what he is doing is wrong and that he should abandon the Knighthood. Once he did, though, he would be a wanted man. The Knights of Takhisis would certainly try him *in absentia*, find him guilty, and sentence him to death. Any other heroes he joined (if they were role-playing properly) would be suspicious of him and his motives. It likely would take a long time for him to be accepted as a friend. A single hero with this role will have a lonely existence and may, in the end, find that, with no one to call comrade, the call of Evil is too strong to resist.

An entire talon of Knights of Takhisis might undergo a similar change of heart and turn rogue.

together. This would be the easiest way to incorporate Thorn Knights into a campaign, and would give them all friends and comrades to count on when the rest of the world stands against them. Of course, the Knighthood would consider them deserters and put out an order for their deaths, while others will be slow to believe their conversion authentic.

Because of the divisive nature of this role, no player should select it for his hero without first getting approval from the Narrator.

## Requirements

The Knight of the Thorn is the most difficult sorcerer role to follow. The hero must first qualify for a warrior role (Knight of the Lily) before advancing into the Order of the Thorn. As a result, these sorcerers will be tougher than most of their brethren. Of course, they also will likely be somewhat rarer than sorcerers who are associated with other groups.

In order to enter the Knights of Takhisis at all, a hero must be a human or half-elf. He is initially trained in all the elementary arts of war, so he must have Strength and Endurance scores of at least 6. Furthermore, since the Order demands the utmost loyalty and conviction from its Knights, he must also have Spirit and Presence scores of 5 or higher.

The training they endure in the Order of the Lily means that even Knights of the Thorn must have Strength and Endurance codes of "A." They also should have a Spirit code of "C" or less, due to their decision to pursue the sorcerous arts rather than the mystic arts (unless switching to the Thorn Knights from the Order of the Skull).

Finally, the hero must be careful which cards he uses when determining his personality. He may not have a demeanor chosen from a card with a

value greater than 5, and his nature must come from a card with a value of 4 or higher.

To create a hero with this role, a player can simply assume the hero has already gone through the Order of the Lily and an apprenticeship in the Order of the Thorn. In this case, the hero must possess a Reason score of at least 5 and a code of at least "B." To represent the minimum experience necessary to join the Order, the hero also must have undertaken a minimum of five quests.

All Knights of the Thorn are encouraged to study the divination school of sorcery. Therefore, any hero taking on this role who has a Reason code of "B" must succeed at a *challenging Presence (Presence)* action, opposed by the highest-ranking member of the panel from his Test of Takhisis (see page 23), to be allowed to study any school other than divination. All Knights of the Thorn with a Reason code of "A" must take divination as one of their three schools. With the importance of accurate assessments of events around Ansalon, divination is a sorcerous skill the Knights use on a regular basis. For the good of the Knighthood, they insist that all members with the skill to use this tool hone their ability to its finest edge.





## Advantages

Once again, because being a Thorn Knight is a subsequent step from being a Knight of the Lily, these heroes maintain the martial advantages all Knights of Takhisis have. Any card played to close with the enemy during battle is automatically trump. Any card played for melee attack while the Knight is riding a mount is automatically trump.

The hatred the Dark Knights feel for members of the Legion of Steel, however, manifests itself differently in Thorn Knights. They do not get bonuses for melee combat as do Lily Knights. Instead, any cards played for sorcerous actions against Legionnaires are automatically trump. Furthermore, because of the emphasis the Knighthood places on divination spells, all attempts to cast spells from this school are automatically performed with a +1 bonus to the caster's Reason score.

Finally, each Gray Knight receives, during his initiation, a personal version of the Vision, which shows him his place in the Knighthood and its plans. He can communicate with his superiors through the Vision, and also may use it to renew his sense of purpose and determination during times of personal turmoil. The workings of the Vision are described more fully in *Heroes of Steel*.

## Disadvantages

There are many restrictions and disadvantages associated with joining the Knighthood. Because of the rigorous mental examination that they were forced to undergo during training for the Order of the Lily, Knights of the Thorn never receive a trump bonus when resisting mysticism.

Knights of any order are required to obey their commanding officers at all times (on pain of death) and are allowed no leeway in deciding the details of their lives. They are completely at the whim of martial necessity and must devote between forty and

sixty days' service to the Knighthood each year. In addition, failure to pass a Test of Takhisis for advancement results in death.

The greatest disadvantage, though, is probably the fact that joining the Knighthood is a lifelong commitment. Any hero who decides to leave the Order must do so clandestinely and has essentially signed his own death warrant, for the Knights will now hunt him wherever he goes for the rest of his life.

Because the Knighthood places such an emphasis on the divination school of sorcery, Knights of the Thorn are less skillful with their other magical abilities than they otherwise might be. As a result, Thorn Knights must attempt all other spellcasting (sorcerous or mystical) with a -1 penalty.

There is an often overlooked drawback to being a Knight of Takhisis: the reputation of this dark Order. The Knights are known across Ansalon as the servants of the Dark Queen, who is bent on dominating Krynn. As such, the Knights are looked upon with awe and fright. Everywhere they go, the common folk avoid them whenever possible. Of course, this fear means that, as often as not, the Knights get absolute cooperation from civilians (who fear that opposing them will get them swiftly executed), but they can never count on unsolicited aid or support from anyone other than fellow Knights.

It is difficult to adopt this role during play, for such a hero must first become an apprentice in the Order of the Thorn. This requires that a hero have at least a 5 score and a "C" code in Reason. Once accepted into the Order of the Lily, and after he has completed one quest as a Knight of that order, he may apply for official acceptance into the Order of the Thorn with a Test of Takhisis action. The Narrator may decide to require that all heroes, even newly created ones, pass the Test of Takhisis before becoming Knights of the Thorn.

## > Test of Takhisis

**Difficulty:** Average (6)

**Action ability:** Presence

**Opposition ability:** Presence

**Comments:** Before being allowed to advance within the Knights of Takhisis, a hero must give an accounting of himself before a panel consisting of one ranking Knight from each order. The Knight with the highest rank (or the Adjudicator, if he is present) provides the opposing score for this action.

To advance, the applicant must succeed at this Test. Should he fail, he will be summarily executed. There is no appeal. The Order has no use for power-hungry Knights who grab for glory which is beyond their reach. Understandably, few Knights attempt this action before they are absolutely convinced of their ability.

**Mishap:** The Test has gone so badly that the hero is seen to have blasphemed in the name of the Dark Queen. This denies him the honorable funeral he otherwise would have received as a failed applicant.

Once a Knight of the Lily has been accepted into the Order of the Thorn, he begins his training in sorcery. This consists of a year or more of apprenticeship to a Knight of the Thorn, at the end of which time the Knight's Reason code improves to a "B," but he must lower one of his Physical codes by one grade, to reflect the lack of continued arms practice.

## The Legionnaire Sorcerer

The third military order on Ansalon, the Legion of Steel provides a middle ground between the extremes of the Solamnic and Dark Knights. The Legion's motto, "All we have is each other," gives this group a wider appeal than the older Knighthoods. It is often seen as the defender of the common people, battling Evil and oppression, but also supporting the poor, rebuilding communities devastated by war or

natural disaster, and teaching anyone interested the skills needed to survive in this unforgiving age.

The Legion is made up of people from all walks of life, although warriors fill the majority of the ranks (it was founded by disaffected members of the Knights of Takhisis), and they are always looking for qualified sorcerers to join up. *Legionnaire sorcerers* are called upon to train both Legion recruits and civilians in the ways of the new magic. Their powers are of great use during battles and times of crisis, but the more people who have access to some level of sorcerous ability, the more self-sufficient the people will become.

If the mission of the Legion of Steel were to be summed up in one word, that word would be "justice." In the estimation of its members, the Knights of Takhisis are too involved in their plans for conquest for their "honor" to mean anything, and the Knights of Solamnia are too bound to meaningless tradition and ceremony for them to do any actual good.

Legionnaires' actions are guided by the Legacy, which they must constantly examine and reinterpret, for they believe that no set of rules, no matter how well-intentioned, can cover all possibilities all the time. However, if a Legionnaire accepts the principles of the Legacy and uses them as a framework for his decisions, he can make equitable judgments in most situations he faces. The most widely accepted version of the Legacy has six tenets: Have the courage to do right, know yourself, stay alert, respect virtue, everyone deserves justice, and never give up. (For a more detailed examination of the Legion of Steel, see Chapter Two in the *Night and Day book of Heroes of Steel*.)

Jacynth Tauranta, a Legionnaire in Sanction, is a sorcerer with this role.

## Role-Playing

A Legionnaire sorcerer commits his life to teaching. Of course, he is involved in



all the other activities that Legionnaires perform, but his main function is to pass knowledge on to as many needy people and groups as possible. Throughout his career in the Legion, a sorcerer constantly has an apprentice to train both in magic and in the ways of the Legion. When one apprentice leaves, another will be assigned. For this reason, and the fact that the "traditional" sorcerer values privacy over all other things (and often considers his spells and abilities private things, to be shared with only those who earn his trust) there are fewer sorcerers than any other occupation among the ranks of the Legion of Steel.

This role includes full members of the Legion as well as apprentices and those who aspire to join (there is no aspirant Legionnaire sorcerer role). The Legion of Steel is a very public organization, with a headquarters in Solace; however, it also operates in lands where membership has been deemed a capital crime. Many Legionnaires live a covert life, running

businesses or farming while covertly advancing the Legion's agenda. There are few regions of Ansalon in which the Legion is not represented, although local rulers or military leaders may say otherwise. In most lands, Legionnaires find themselves welcome and well respected.

Some tension exists between the Legion of Steel and the other chivalric orders. While the Knights of Solamnia officially support the Legion, many Knights feel that Legionnaires are undisciplined rowdies who simply did not have the strength of character or purpose to live by the Solamnic Measure. The organizations maintain a friendly relationship, supporting one another whenever possible, but there is a rivalry and tension between individual Knights and Legionnaires. Many a bar brawl has broken out over the debate of which group does more good.

The Knights of Takhisis, on the other hand, consider the Legion of Steel to be a band of renegades who went back on

their oaths to serve the Dark Queen. They believe all Legionnaires are honorless scum to be killed without remorse. Needless to say, Legionnaires keep a very low profile in lands controlled by the Dark Knights.

## Requirements

The vast majority of Legionnaires are of human, dwarf, or half-elf stock, but any race may join.

Although obviously the Legion would prefer to acquire sorcerers who are strong both of mind and body, the only requirements levied on prospective applicants is that they possess a Reason score of at least 4 and a code of at least "B." In addition, a Legionnaire may not have a wealth score greater than 5, since those who join the group are assumed to be more interested in helping others than amassing wealth. A member's demeanor and nature descriptions may not come from cards of a value higher than 6.

Full Legionnaires must have a reputation of Adventurer or better, while those with lower reputations are apprentices overseen by a mentor. Every full-member Legionnaire sorcerer must take on an apprentice, a less-skilled magic user who wishes to join the Legion of Steel but needs to hone his skills and learn the ways of the Legion.

Apprentices are characters of Unknown reputation whose ability scores and codes are all at least 1 point or rating lower than the hero's (a hero with a Reason of 7A would have an apprentice with a Reason of no better than 6B). The apprentice might not have any sorcerous abilities at all (if the hero has a code of "B"). In this case, the hero's job is to train his apprentice to a level of basic aptitude. An apprentice can be of any race (provided the character's ability scores and codes meet the racial requirements) and of either gender. The hero is completely responsible for his apprentice, and will face serious investigation should he let him be seri-

ously injured or, worse, killed. An apprentice gains quests at the same rate the hero does, and travels with the hero until his reputation increases to Novice level. At this point he is experienced enough to undertake quests of his own. When an apprentice leaves, the Legion usually assigns the hero a new one within two months (the exact time is left up to the Narrator).

## Advantages

A Legionnaire feels as much hatred toward the Knights of Takhisis as the Dark Knights feel toward the Legion. Any time a Legionnaire sorcerer enters sorcerous combat with a Dark Knight, all cards he plays for spellcasting are automatically trump. Furthermore, he gets an automatic trump bonus for any sorcerous defense in fights with Knights of Solamnia, due to the intense rivalry between the two Orders.

While having an apprentice is a huge responsibility, it also means an extra pair of hands when things get tough. An apprentice will do almost anything his mentor tells him to (although he may balk at obviously suicidal orders) and is anxious to prove his worth.

Since the hero himself was once an apprentice, he also has a mentor, although he has long since left his care and struck out on his own. Still, the relationship between teacher and pupil lasts a lifetime. The Narrator should create a sorcerer character who was once the hero's mentor. This character should have a higher reputation than the hero, but his own unique ability scores and codes (unrelated to those of the hero). In times of difficulty, the hero can seek out his mentor to ask for advice or support (whether or not he gets it is up to the Narrator).

Heroes can adopt this role at any time, although those with reputations below Adventurer must play as apprentices to other Legionnaire sorcerers until they become Adventurers.

## Disadvantages

The relationship between the Legion of Steel and the other chivalric orders is the cause of several disadvantages. Legionnaires in lands ruled by the Dark Knights must constantly be on their guard. The enmity the Knights of Takhisis bear toward the Legion means that any Legionnaire hero they capture will be put to death. In addition, Legionnaire sorcerers usually find themselves imprisoned by the Gray Robes and subject to their unique attentions before their executions.

A Legionnaire's apprentice can, at times, be a burden on the hero. The mentor is expected to take his charge everywhere with him, even into battle or other dangerous situations (how else will the apprentice learn to be self-sufficient?). If the Narrator thinks the hero is overprotecting his apprentice, the player must attempt an *average Presence (Presence)* action, opposed by the apprentice, to prevent the apprentice from quitting the Legion. Failing at this action forces the player to immediately draw one card from the Fate Deck, then reduce his hero's Presence score by one-third the value of the card, rounded up. If the card drawn is from the suit of Dragons, the hero also loses one category of reputation.

However, the sorcerer is also expected to guarantee his student's safety. This adds to the confusion of any situation he faces, as it gives him one more thing to worry about—a serious handicap in battle. A Legionnaire whose apprentice dies in the line of duty suffers a significant loss of honor and must make the random draw described above.

## The Solamnic Auxiliary Sorcerer

The Knights of Solamnia are Ansalon's oldest and most respected Order of chivalry (the Order is examined in detail in *Heroes of Steel*).

Although the Order itself is composed exclusively of warriors, the Knights have learned the value of having members from more diverse backgrounds (the events of the Summer of Chaos particularly proved the value of sorcerers in martial activities). While the Knights did not actually open their ranks to all types of heroes, they did create an auxiliary which anyone who follows the Solamnic ideal can join. *Solamnic auxiliary sorcerers* gain many of the privileges of the newest members of the Order of the Crown: respect, support (both moral and financial), and the satisfaction that comes from representing the forces of goodness and mercy.

Palin Majere, as a young man, traveled with his Knight brothers as an unofficial auxiliary sorcerer.

## Role-Playing

Members of the Solamnic auxiliary are expected to follow the same principles as the Knights themselves. They must all swear the Solamnic Oath, *Est Sularus oth Mithas* ("My honor is my life") and follow the Measure, a set of rules which tell how to put the Oath to use in daily life. An auxiliary sorcerer must obey the orders of his superiors in the auxiliary as well as those of all Knights of Solamnia (Knights automatically outrank auxiliary members). He must remain faithful and true to all those who have earned his loyalty, and is required to protect and make sacrifices in the name of the poor, weak, oppressed, and falsely imprisoned. The Solamnics' main goal in the Fifth Age is to protect the people of Ansalon from the Great Dragons and the Knights of Takhisis, but their honor demands that, even in this endeavor, they not overlook smaller transgressions against the people.

The Solamnic ideal not an easy one to follow. Heroes who choose this role will have to be shining examples of honor, virtue, and chivalry. They might not actually be Solamnic Knights, but they do wear the kingfisher crest, and

the Order is particular about exactly how and by whom it is represented. The Knights expect nothing short of perfection from themselves, and they are equally demanding of their auxiliary members.

## Requirements

While the Knights themselves admit only civilized human and half-elf warriors into their ranks, the auxiliary is open to anyone who meets the rigid chivalric standards for entrance. Sorcerer heroes are more likely to encounter aloofness among the Knights because of their profession than from any kind of racism, for the Knights are not entirely comfortable with sorcery yet.

Auxiliary members need not meet all the physical requirements demanded of Knights, but there is a level of martial discipline the Order demands of all its representatives. Since they are not likely to engage in physical battle, sorcerer applicants have no combat requirements; however, they will be expected to accompany Knights on maneuvers and keep up with them, should hostilities break out. Therefore, auxiliary sorcerers must have Endurance scores of no less than 6, the same as a member of the Order.

More important than physical ability or martial prowess, however, is an auxiliary member's character and personality. People all across Ansalon will be able to recognize instantly these heroes as representatives of the Solamnic Order, even if they see them only in passing. It is therefore of the utmost importance that these heroes embody the same beliefs and principles the Knights do. They are thus held to the same temperamental restrictions as are candidates for the Order. During hero creation, an auxiliary sorcerer may not select a demeanor from a card with a score higher than 4, nor may he have a nature taken from a card with a score higher than 5.

## Advantages

Members of the Solamnic auxiliary gain many benefits from their association with the Order. One whose value is often overlooked is the boost that association with the Solamnics gives to their reputation. The kingfisher crest will open many doors that otherwise would be barred to the heroes. When dealing with Knights, or any character or group subordinate to the Order, heroes who belong to the auxiliary are treated as though their reputation was one quest higher than it is. This may increase the maximum size of his Hand of Fate. If this is the case, how-



ever, the player should not draw an extra card. Every time the hero attempts an action with his increased reputation, he should draw a bonus card and look at it; he now has the choice of playing the bonus card or one from his normal hand. If he chooses to use the bonus card, he does not draw a replacement. If he chooses to use a card from his hand, he discards the bonus card as well and then draws from the Fate Deck to replenish his hand. The bonus card must either be used or discarded; it may not be added to the hero's permanent hand.

Of course, the Order itself, with its resources, is a great advantage to those working in its name. While auxiliary members do not have the automatic right to draw upon the Knights' trea-



sury, they can count on substantial support (in terms of both money and manpower) for any officially sanctioned endeavor in which they are involved. Heroes on a quest for the Solamnics will always be properly equipped.

## Disadvantages

There are, naturally, also some responsibilities which come with membership in the Solamnic auxiliary. The Measure itself can seem like a terrible burden to heroes not wholeheartedly committed to Solamnic ideals. The life of a Knight is never truly his own. He is always expected to put others (particularly the poor and downtrodden) before himself. Things are not quite so rigorous for auxiliary members, but they are expected to devote at least forty days a year to direct service to the Order.

A drawback of joining the auxiliary which few applicants consider is the might of the Knights' adversaries. Being the most powerful force for chivalry and honor on Ansalon, the Solamnic Knights face the collected animosity of nearly every Evil creature on the continent, and as sanctioned representatives of the Order, so do all auxiliary members. This should not shock heroes who choose this role. After all, part of their job is to seek out and battle Evil wherever it hides. However, they may not have realized that the Evil forces of the world will be hunting them at the same time. With Great Dragons, the Knights of Takhisis, and all manner of magical monsters in their ranks, the forces of darkness on Krynn are more cunning and dangerous than ever before.

It is possible, though a challenge, for sorcerer heroes to join the Solamnic auxiliary during play. This requires one extra step after meeting all the requirements listed above. (At the Narrator's discretion, this step may be required as well of beginning heroes planning to play this role.) In order to be accepted into the auxiliary, the hero must first stand before a

knighthly council and face a Knight's Trial to prove his worthiness and devotion to the principles he will be asked to embody. If the hero succeeds at this action, the council has found him worthy and he is immediately recognized as a member of the Solamnic auxiliary.

### ➤ Knight's Trial

**Difficulty:** Average (8)  
**Action Ability:** Presence  
**Opposition Ability:** Presence

**Comments:** To be accepted into the Solamnic auxiliary, an applicant must succeed at the Knight's Trial action. This is opposed by the member of the presiding knighthly council with the highest reputation. The trial consists of the applicant formally presenting himself for consideration (stating his name, lineage, and any accomplishments of note), answering an arduous series of questions designed to root out attitudes and beliefs which run counter to the Solamnic Measure, and finally defending himself against a direct attack against his character (taken from facts gleaned earlier in the interview). The final segment is notorious for leaving even the most stout-hearted applicants demoralized.

If the hero fails at the Knight's Trial, he may attempt it again as many times as he wishes. However, between each attempt, he must complete a quest assigned to him by the knighthly council.

Should the interview reveal that the hero has, in the past, behaved in ways inappropriate for a Solamnic representative, the council may require him to perform a task or complete a quest to prove his honor.

**Mishap:** The hero has made a terrible *faux pas*, an embarrassing fact about his past has come up, or a council member believes he is not remotely qualified. For the purpose of any interactions with representatives of the Order (Knights or auxiliary members), the hero permanently loses 1 point of Presence.

## The Spell Broker

Not all sorcerers will be happy with either joining a magical order or merely asserting their independence. Some will have less idealistic goals, being content merely to set up shop and use their sorcerous abilities to earn a living. Academic mages call them parasites, military mages call them weaklings, but all they really are is businessmen.

Anyone from a street corner prognosticator to an adviser to the Solamnic High Council can be counted as a *spell broker* if he does his job for money rather than out of some moral or ethical compulsion. Spell brokers own magic shops, aid in the construction of great edifices, tell fortunes, apply and remove curses, and hire out as sentries or bodyguards—any service that can be done with sorcery and which people are willing to pay for.

Mistress Jenna, who runs a mage ware shop in Palanthas (see Chapter Five) could be considered a spell broker.

### Role-Playing

Many of the points made about the independent sorcerer role are true about spell brokers as well. These heroes are very closely related to the independents, but where they find motivation in individualism and devotion to the art of sorcery, a spell broker finds money to be the most important incentive in his life. His sorcerous ability is, to him, mostly a tool to use in the pursuit of riches.

Of course, not all heroes who take up this role will seem blatantly avaricious. Most are simply professionals, selling their wares at whatever price the market will bear. Spell brokers are not miserly villains; they are men and women who want to guarantee a secure future for themselves and their families. There certainly is charity in their hearts, and they will likely use their sorcery to do a good turn when they see someone in real need. However, they are not likely

to volunteer their services for a job they know they could be paid for.

Compassion is one thing, but no one ever got rich giving away the store.

As a merchant in a market where sorcery might potentially become more commonplace—something that anyone might dabble in—a spell broker must sell himself as much as he does his services. A good reputation is the best thing a hero with this role can cultivate. The more prominent he is in his community, the more people talk about his latest sorcerous feat, the more bards sing tales of his deeds, the better his business will be. A spell broker should constantly be concerned about how the public perceives him. He does not need to be popular or beloved, but he needs to pick a persona to portray to the world at large, then do everything he can to promote that image.

### Requirements

Because spell brokers devote so much of themselves to the pursuit of monetary success, they generally spend less time thinking about such lofty ideas as honor, morality, and devotion. With a life so rooted in material gain, these heroes suffer from a lack of faith and may never have a Spirit score greater than 6 or a Spirit code higher than "C."

What they lack in spirituality, though, these heroes more than make up for in showmanship. For their enterprises to succeed, they must know how to present themselves in just the right light, attracting the attention of potential customers. Very often their demeanor is merely a facade, but one calculated to project a specific image. Whatever his particular style, a spell broker knows how to use it to best advantage. This means that a hero who pursues this role must have a Presence score of at least 4 and a code of no lower than "B." It also means that spell brokers tend not to have natures drawn from cards with values lower than 4, although this is not a requirement. With this role, though, the number of



the card used for the hero's nature will come into play regularly (see "Disadvantages").

Note: At the Narrator's discretion, heroes with Presence codes of "C" and lower may take this role with the understanding that, while such a hero may hope to use his sorcerous powers to achieve prosperity, he has yet to develop the business acumen needed to succeed. Such a hero may not have a starting wealth score higher than 3.

### Advantages

Successful spell brokers are consummate showmen. Whether chatting privately in a small pub or on stage addressing a crowd of potential customers, these heroes know how to work an audience. They know the right questions to ask, the best answers to give, and the most impressive gestures and poses to strike. Whenever a spell broker speaks with the intention to promote himself or his business, he receives an automatic trump bonus to any Presence actions he is required to make (outside of those attempted to resist the effects of mystic magic).

Every hero with this role also has a "signature spell," one he uses as his trademark. When people think of this spell, they will think of the hero, and vice versa. This trademark is a very important part of a spell broker's arsenal. A signature spell is showy—it should draw attention to itself and the caster, but not necessarily be of any practical use. It is merely a way to impress upon people what type of magic the sorcerer specializes in. It will rarely be a particularly powerful offensive spell; it does a spell broker no good to impress potential customers by destroying their property. The Narrator and player should work together to pick a signature spell for the hero before play begins. Whatever the spell, the spell broker always gets a +3 bonus when attempting that particular casting.

### Disadvantages

Spell brokers may be popular with nonmagical folk, but they have an awful reputation with other sorcerers. As stated in the opening description, they are reviled by both academic and military mages, neither of whom consider them to be "real sorcerers." This antipathy means that spell brokers cannot turn to their brother sorcerers in times of trouble. Although they may get some aid from other spell brokers, there is a danger in publicly admitting that one of their competitors is more capable than they are, for in the future their customers may simply go to him instead. This causes an unspoken rivalry to exist between all spell brokers. As a result, heroes with this role never receive a trump bonus for Presence actions if they are performed for the benefit of any other sorcerer (the one exception being Presence actions attempted to resist mysticism).

Another difficulty that spell broker heroes must face is their own avaricious nature. Their love of money is so deep-seated that they often base their daily decisions on monetary consequences rather than any moral or ethical implications. Greed can cause these heroes to act in ways that are detrimental not only to themselves, but to those around them as well. When the Narrator rules that a spell broker is faced with a decision where the choices are pretty much in balance, with one solution being "the right thing to do" and the other being profitable, he may require the hero to succeed at a point of principle action. This action is required only if the decision is particularly difficult or if the Narrator feels that hero has been acting against his nature.



## > Point of Principle

**Difficulty:** Average (8) + nature score

**Action ability:** Spirit

**Opposition ability:** None

**Comments:** A point of principle is used whenever a hero is faced with a decision in which one choice is the "right thing to do" and the other appeals to his baser instincts. If the hero is, for example, a mercenary mage who must choose between defending a deserving, poor family or accepting a small fortune to evict them from their home, he must succeed at this action if he wants to turn down the money and support the destitute family.

This action should be used to enhance role-playing, not replace it, in those situations in which the decision to be made is clear to the player, but ambiguous to the hero himself. If the player has been doing a good job of role playing his hero, the Narrator may allow him to skip this action.

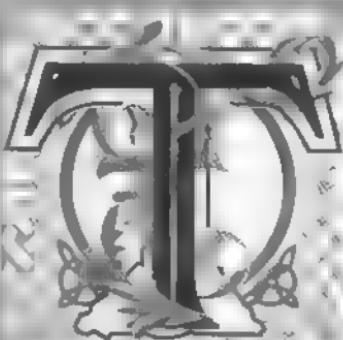
The base difficulty rating is *average*. However, it is modified by the value of

the card used to determine the hero's nature. Therefore, two heroes with similar natures could have very different sets of principles. Even if both heroes have "thoughtful" natures (one from the 2 ♚ card, the other from the 8 ♚ card) they may still have very different chances of succeeding at a point of principle action (required action score of 10 for the first and 16 for the second).

**Mishap:** Not only does the hero choose money over principle, but stories of his unscrupulous behavior begin to spread. Wherever he goes, people have heard that he will do anything for pay and is not to be trusted. (Alternatively, if no one was around to see the action and spread rumors, the hero is afflicted with an inexplicably guilty conscience over his deed.) The player should flip the top card of the Fate Deck and read the number on it. That is the number of weeks his hero's reputation is tarnished (or his self-worth lowered). During that time he may not receive a trump bonus for any Presence action he attempts (except for actions to resist mysticism).



# CHAPTER TWO



*his new magic, which we call sorcery, seems to me much like a dragon's riddle. On the surface it appears simple and intuitive, but once you delve into it, you find it twists*

*around itself, creating knots and snags which may never be unraveled. The harder you fight the complications, the more confusing it gets. If you simply let yourself flow with the twists, follow this turning path, discordant though it may seem, the true pattern is revealed at last—and then it all makes perfect sense.*

—From Palin Majere's journal

Sorcery has confused and befuddled even the greatest minds on Krynn. It is so basic an energy that those who were trained in the High Sorcery often have trouble accepting its simplicity. Everything on Krynn contains sorcerous energy. The secret that sorcerers must master is the ability to find that power and unlock it. Once the energy has been tapped, manipulating it is merely a matter of practice.

Still, there are a few simple rules which sorcerers must obey. Sorcerous energy is not an all-purpose power to use any way the caster sees fit. The source of the energy determines how it may be used; power derived from the earth must be used to influence the earth, energy drawn from the River of

Time can power only spells that spy on other places and times.

Most former practitioners of High Sorcery have more trouble accepting that there are some spells they can no longer wield than understanding the principles behind sorcery. They remember the days when they could cast powerful charm spells, transform themselves into other forms, and even improve some of their own attributes. The truth that sorcery simply cannot do these things, no matter how skilled the mage, sticks in their craws. Some of these effects may be achieved through mysticism, and some are completely beyond the abilities of modern magic users.

As Palin Majere and a number of the more accomplished sorcerers of the Fifth Age have observed, the secret seems to lie in accepting things for what they are. Instead of trying to force sorcery to work in the same ways that High Sorcery did, students should cooperate with the energies they are releasing, allowing them to flow in natural patterns. The students at the Academy of Sorcery have become quite enamored of the dwarfish saying, "No matter how sharp your pick is, you'll never tunnel through a river."

The potential uses for sorcery in many ways far outstrip those of High Sorcery. They are not bound by convention or ritual; they are restrained only by the limits of a sorcerer's imagination.

As the scholars at the Academy of Sorcery explore the limitations of the various magical schools, they create a greater wealth of information for sorcerers everywhere to draw upon. Sorcerers are learning more each day about what is and isn't possible within each individual school, but one fact remains: The schools of sorcery each achieve a specific effect. In some cases, these effects can be combined to create a greater effect, but there is little actual overlap between the schools. What one school does, no other school duplicates

# SCHOOLS OF SORCERY

exactly. Recently, though, there have been significant developments in successfully combining two or more schools to create effects that otherwise would be impossible.

In the school descriptions that follow, optional rules or applications of each school's powers appear set off from the rest of the text in shaded sidebars.

## Aeromancy

*Aeromancy* is one of the first schools that scholars believed they had "mastered." It seemed pretty straightforward: creating and controlling winds, regulating air quality, and limited weather control. But experimentation proved that there was more to it than that.

Summoning and controlling winds is the most basic function of this school. Sorcerers draw on the power that moves the air above Krynn and can use it to make the winds function at their command. They can use these winds as weapons, creating blasts of air which impact forcefully enough to cause physical damage to the target. When taken to its extreme, this ability creates terrible wind storms that can damage even the sturdiest of structures. With enough sorcerous energy focused in such a spell, an aeromancer can generate a cyclone which will destroy practically anything in its path. Only the most powerful of aeromancers can do this, however, and they reserve such an effect for only the most desperate of circumstances. A cyclone is a force so powerful that very few sorcerers have the strength both to create and control one; once one has been called into existence, it generally runs a natural course of destruction which often includes the exhausted sorcerer's vicinity.

Some aeromancers have reported success at using their abilities to create winds that can actually lift them off the ground. This skill relies on the ability to create sustained winds strong enough to

batter a body mercilessly, and control these winds so that they lift a hero rather than buffet him. Spells of this nature are best used as safeguards against damage from falls, or to lift a hero a short vertical distance. While it is possible to use them to levitate or fly over longer distances, such efforts require great willpower and finesse. Sorcerers who become distracted in the midst of these spells rarely live to learn from their mistake.

The control of air quality is another basic ability for sorcerers skilled in aeromancy. While they cannot simply create noxious clouds using this school alone, they can call winds to gather any loose material nearby (particularly powders and dusts) and whirl it into a blinding and sometimes poisonous fog. This power of aeromancers actually increases indoors. They may not have natural winds to control, but it is easy enough for them to create small whirlwinds, and most small or medium sized objects in a typical dwelling can be easily blown around for use as impromptu missile weapons.

Weather control is one of the trickier abilities associated with aeromancy. Sorcerers skilled only in aeromancy cannot control the weather. They can, however, create winds which will cause local weather patterns to change more rapidly or slowly. In essence, aeromancers can't create rain, but they can cause a storm to arrive faster, or linger longer than it normally would. They can also affect the general severity of existing weather conditions, turning a heavy storm into a severe thunder-storm, or creating a cooling breeze to lessen the oppressiveness of a summer's day. True weather controlling spells have been created using combinations of aeromancy and other schools; for instance, aeromancers with knowledge of hydromancy have created rain even in completely arid conditions. Those with cryomancy have summoned

impenetrable fogs from nowhere, while sorcerers skilled in all three schools have devised ways to create and control raging blizzards and summon hail large enough to crush a man. Perhaps the most deadly weather effect, however, belongs to sorcerers who combine aeromancy, hydromancy, and electromancy. They can create howling thunder storms, striking with lightning whichever targets they choose.

## Cryomancy

While *cryomancy* may seem to be a school that is effective only when used in combination with other schools (such as aeromancy or hydromancy), it actually proves quite powerful on its own. Sorcerers researching spells in this school have found a number of effective uses for it, including creating blasts of frigid air which cause severe frostbite damage to a target, lowering unbearably high temperatures to more tolerable levels (or plunging them to the point that living creatures cannot remain in the area), freezing bodies of water solid, and covering surfaces with thin, practically invisible layers of ice to make movement nearly impossible. Perhaps the most interesting use, though, is to lower the temperature of an object such as a sword, club, or other unliving item to the point that it becomes brittle and shatters when soundly struck.

As long as there is a ready supply of water, which includes free standing bodies (such as lakes and rivers) as well as atmospheric conditions (like rain, fog, or even high humidity), a cryomancer can create huge quantities of ice literally out of thin air. These can be used as weapons (to be hurled at opponents), defenses (walls or shields of ice), barriers (blocking doors or hallways), means of constraint (shackles of

almost any description), or in any other way that a clever sorcerer devises.

This is not to diminish the effect cryomancy has when combined with other schools. When used with aeromancy, cryomancy can turn a slight drizzle into driving sleet or hail; adding hydromancy into this combination allows the sorcerer to create and control snow storms which can bury a city in a day.

## Divination

It is said that a true understanding of the past is the best tool for planning for the future. The school of *divination* makes it possible to examine both the past and the future. Diviners use their sorcery to spy on events both elsewhere and elsewhere. Perhaps the hardest part of mastering this school is learning how to interpret the visions that it reveals. Images of the past show events exactly as they occurred with no regard for how misleading they may be outside the proper context. Experienced diviners realize that figures in history were just as apt to lie for their own convenience as modern day folk. Visions of the future, of course, are completely malleable.

One curious diviner spent months viewing future events until he came to what he considered a significant moment: a meeting between representatives of the three great chivalric Orders in a last-ditch effort to prevent a bloody war.



## Divination Spell Points

The basic sorcery rules in Chapter Five of the *Book of the Fifth Age* provided an "Area of Effect" chart for determining the difficulty and spell point cost of divination spells (chart IVc on the FIFTH AGE reference card). However, that chart only covers spells spying on times a month or less in the future (or past). Since heroes may want to look farther along the River of Time, Narrators can use the following extended chart (or generate one of their own):

Area	IVc	Difficulty
Minute		1
Hour		2
Day		3
Week		4
Month		5
Year		6
10 years		7
100 years		8
1,000 years		9

Narrators may decide it is harder to divine future events than past ones. In that case, they may choose to use the above chart as it stands for spells that examine past events, but double the difficulty numbers for spells that look into the future.

Upon reading the results of this experiment, many of the sorcerer's colleagues concluded that the practice of divining the future should be abandoned; clearly one can glean no salient information in this manner. The sorcerer himself, however, felt that while the experiment proved that the future was unknowable, scrying was still eminently useful. He hypothesized that, with the number of variables which might occur, truly anything was possible in any situation. An individual divination spell, however, would show the most probable future at the time of the casting. Multiple castings were not helpful, though, because they would only provide a scale of probability. In the end, repeated divinations would only reveal the relative likelihood of the different outcomes. They would do nothing to pin down exactly what would happen, just give a very clear indication of what should (which was revealed in the initial divination anyway).

## Electromancy

While electromancy is one of the most powerful schools of sorcery in terms of sheer damage it can wreak, it has been paradoxically one of the weakest in terms of its range of applicability. Other than creating electrical charges to damage or imprison a foe, sorcerers have found little use for the school. In some instances electromancers can mimic the most basic abilities of spectramancers (creating charges which give off a dim, blue light), but until recently even the most creative sorcerers at the Academy had been unable to come up with practical uses for this awesome power. Perhaps electricity was simply too primal a force to be put to work for people, they speculated.

Not long ago, however, an aged itinerant mage proved conclusively to the instructors at the Academy of Sorcery that the power of magnetism falls within the realm of this school. He had a ballista set up to fire its huge bolts at a

For weeks he cast and recast a spell to spy on this pivotal conference over and over again, taking detailed notes each time. In twenty-eight viewings over the course of seventeen days, the events of the meeting never played out exactly the same way twice. In most cases the Legion of Steel sided with the Knights of Solamnia, resulting in a war with the Knights of Takhisis. Interestingly, though, in some cases the Legionnaires remained neutral, and in one instance they formed a temporary alliance with the Knights of Takhisis. Likewise, in a few of the visions the war was averted, while in one open hostilities broke out at the negotiating table.

target. As soon as the bolts left the ballista, an unseen force pulled them to the ground, rotating them point-downward in the process. They were buried half the length of their shafts. The old man, a former Wizard of the Red Robes named Melsinyk, remained at the Academy and taught this aspect of electromancy for a few months before moving on. Students of the Academy continue to explore this power, often to the chagrin of metal-clad guards.

Of course, the raw power of electromancy makes sorcerers who practice it greatly sought after by military commanders. Many battle mages specialize in this school. It is also one of the great magical deterrents: people facing a mage bristling with energy, lightning arcing from his fingers, usually seem much less willing to rush into battle against him. In many cases, an electromancer with a flair for the dramatic can intimidate a foe (or even a group of foes) into inaction or possibly even surrender simply by making sufficiently impressive electrical displays.

Electromancy becomes most powerful when combined with aeromancy and hydromancy. With this terrible combination, a sorcerer can create and control mighty thunderstorms, blocking out the sun and causing explosive bolts of lightning to strike specific targets. Without knowledge of electromancy, these sorcerers would still be powerful, to be sure, but they would be merely rain makers, summoning storms whose electric wrath played out in uncontrolled patterns.

## Enchantment

*Enchantment* is one of the schools on which little agreement exists. No gathering of Academy students is complete without at least one voices-raised, red-in-the-face argument about exactly how enchantment works.

The conservative view is that the school of enchantment by itself is capable only of increasing or decreasing the effectiveness of a given object at the function it was designed to perform. Enchantment can be used to make swords cut better, shields offer greater protection, and many more common items simply function more efficiently (brighter lamps, warmer blankets, etc.). Supporters of this position believe that, while enchantment is the medium through which magical effects may be impressed into mundane objects, in order to attain such an effect a sorcerer must be skilled in another school related to the effect being created; in



other words, in order to enchant an item to glow with light, a sorcerer must be skilled in both enchantment and spectramancy. They maintain that it is impossible for a sorcerer who knows only enchantment to imbue objects with abilities other than those they already possess.

The more radical view considers enchantment the school which ties all others together. Supporters of this view maintain that all sorcerous energy is fundamentally the same (still a fairly progressive notion) and that sorcerers need to specialize in specific schools only if they cannot see this overall connection. Those who study the school of enchantment use the intrinsic sorcerous energy found in all objects to enhance the effectiveness of items. Sorcerers who

do not allow themselves to be constrained by the teachings of academics with a predilection for classification, they claim, can use this intrinsic energy to create sorcerous effects from any school. Although no one has yet succeeded in mastering this unified approach to sorcery, supporters of this position point to several novice-level students of enchantment who have created objects which exhibit properties of pyromancy and spectramancy as proof that their theories are correct.

The truth probably lies somewhere in the middle. In most instances, it seems necessary for an enchanter to be skilled in another school in order to imbue an item with any effect beyond enhancing the item's natural function. However, there are a number of documented cases where students who had studied only enchantment produced effects normally associated with other schools. In every case, though, these students were later found to have a natural affinity toward these schools and went on to excel in them as well. There has never been a documented case of a sorcerer already specialized in several schools being able to use enchantment to produce effects from outside his areas of expertise.

This great debate aside, there has been one significant advancement in the school of enchantment. Several researchers have claimed to have discovered the secret to creating spells with extremely long, possibly even permanent durations (see "Long-Term Durations" in Chapter Four). If this proves true, enchanters may find themselves the most sought after group sorcerers as knights, warriors, and adventurers of all types try to revive or replace magical items that became inert after the Second Cataclysm.



## Geomancy

Some call geomancers the most powerful of all sorcerers, and they may very well be correct. After all, those who specialize in this school can command the very ground beneath one's feet. Powerful geomancers can cause towers of stone to rise from fertile plains or desert sands and create great earthquakes which crack the earth and spew molten lava over the land. These are, of course, very difficult effects to create, and geomancers talk mysteriously about plates and steaming fissures beneath the ground which must align properly before they can accomplish such feats. More common applications of geomancy include whipping loose soil and pebbles into abrasive sprays, creating shelters and permanent structures out of natural rock formations, bolstering (or breaching) the integrity of castles and walls made of stone, and affecting the shape and consistency of metals such as steel.

While geomancy controls the earth, stone, and ore in an area, it cannot by itself change the state of these materials. A geomancer is not able to turn coal to diamonds or solid ground to quicksand unless he is also skilled in other schools. However, a clever geomancer can garner many of the same effects through clever manipulations of the materials present. He might not be able to produce quicksand, but he can still



cause the ground in a certain area to thin out to a silty consistency that can not support the weight of any passersby. He may not be able to create diamonds, but by forcing a handful of dirt or rocks to compress more tightly than naturally possible he can make a substance as dense and strong as any gem. Creative use of this school can be as destructive as electromancy and as supportive as enchantment.

Perhaps the most feared power of the geomancer, however, is his control over steel. The most precious of alloys falls completely under the sway of geomancy. Spells from this school can cause swords to lose their edge, break on impact, or even become pliable and wrap around anything they strike. With three different Orders of chivalry both arming and defending themselves with material that geomancers can control, sorcerers trained in this school will be both venerated and greatly feared.

In combination with other types of sorcery, geomancy is not as versatile as other schools. However, when combined with aeromancy it can create great dust storms which can bury people, houses, and sometimes even whole towns. The combination of geomancy and hydromancy is also a powerful pairing, allowing a sorcerer to create mud slides, swamps, and cause solid stone structures to sag and collapse under their own weight.

## Hydromancy

Considering merely the number of adventurers, explorers, and even whole armies who have perished for lack of fresh water, it should be clear why *hydromancy* is so popular among sorcerers who spend long periods of time in the wilderness or at sea. Often hydromancers are more prized for their ability to supply drinking water than for any other magical abilities they have.

Still, hydromancy has significant potential for use as offensive magic. Hydromancers can cause floods, influ-

ence the ebb and flow of the tides in a limited area, and significantly aid or hinder boat traffic. Many sea captains seek the aid of sorcerers capable of using hydromancy and aeromancy.

Sorcerers have discovered certain natural limits to what they can accomplish with this school. While it gives nearly complete control to open bodies of water, hydromancy is not nearly as useful when dealing with fine manipulations of liquid. It is every bit as difficult for a hydromancer to form a miniature water sculpture as it is for him to make a river overflow its banks. This is not the result of the volume of water affected. If it were, the river would certainly be harder to affect. Rather, it is more difficult to achieve fine manipulation than it is to bring about a relatively crude effect. Furthermore, once water has been swallowed, it has moved beyond the hydromancer's power to control.

When used in combination with aeromancy, hydromancy can affect local weather patterns. A beautiful, sunny day can turn instantly overcast or even into a drenching storm or a blinding blizzard thanks to sorcerers who know the correct combination of schools. The manipulation of weather, however, is not easy, and it is best done cooperatively with other sorcerers.

## Pyromancy

Next to electromancy, *pyromancy* is the single most destructive school of sorcery. Pyromancy, however, has a much wider range of applications and a more exact, more manageable effect. Perhaps the single biggest advantage pyromancy has over electromancy is that fire can be found practically everywhere that a sorcerer is likely to go.

The most basic ability of pyromancers is to create fire. This skill can be used for kindling campfires, casting offensive spells (such as fireballs or gouts of flame), creating defensive effects (such as walls of flame), or set-

ting fire to any flammable object within range. Even if a pyromancer could do no more than this, he would be a force to be feared, considering that one errant spark can mean the destruction of even the mightiest structure, but his powers make him more than merely a firestarter.

Pyromancy gives a sorcerer nearly complete control over all types of flames. Those skilled in this school can cause candles, bonfires, and even raging infernos to roar to greater heights or to snuff out instantly. Pyromancers can cause flames to continue to burn long after they have consumed all their fuel. As with hydromancy, however, pyromancy seems to be much better at creating crude effects than fine ones. It is significantly more difficult for a sorcerer to control and shape the flame in a lantern than it is for him to light a cooking fire.

Pyromancy is another school that does not easily combine with others to create complex spell effects. It is, though, one of the schools that enchanters prefer to learn when expanding their areas of

expertise. A weapon that not only inflicts its normal damage but also has the possibility of setting its target afire is greatly prized by warriors, and seeing such a weapon in the hands of an enemy can test the nerves of even the most battle-hardened veteran.

## Spectramancy

Control over light, or *spectramancy*, gives a sorcerer an incredible amount of power, although very little in the way of offensive spell effects. Spectramancers have the ability to control what people see or don't see. How can a warrior be effective if he cannot believe what his eyes tell him? What good is subterfuge and camouflage if a rogue's clothes are suddenly turned bright pink?

Spectramancy is so versatile it can, at times, appear to dominate or supersede other schools, such as pyromancy and electromancy. These schools produce effects which have luminous elements (fire and lightning both produce light naturally), and those elements are





subject to spectramancy. All this really means is that a spectramancer can take control of the visual aspect of spells from these schools, either warping the light they give off or making them invisible altogether. There are very few sights more frightening than a structure being consumed by a roaring, blistering, invisible fire! The air is distorted by heat, the building blackens and falls in on itself, ash and embers fly everywhere, but there is no visible flame. Furthermore, a bolt of jet black lightning has been known to give even a Knight of Takhisis pause.

The spectramancer's greatest defense is, of course, invisibility. This ability can also be used to create eerie and disturbing visual effects (making people appear headless, causing spears to look like mere walking sticks, etc.). It also can be an instrumental part of many illusion spells the sorcerer may cast; to disguise a centaur as an elf, one must make his hindquarters invisible.

The illusions cast by modern spectramancers are nowhere near as powerful as the ones cast by the wizards of High Sorcery. For one thing, they exist in no scope other than visual; anyone who tries to touch or directly interact with illusions quickly learns of the deception. However, combining spectramantic illusions with other schools (such as geomancy, cryomancy, or even transmutation) will allow a sorcerer at least some physical manifestation associated with his illusory creation. It has been reported by at least one sorcerer skilled in both spectramancy and enchantment that this combination can be used to turn very crude dolls and mannequins (such as scarecrows or dressmaker's dummies) into highly realistic illusionary people, although they always remain completely immobile.

## Summoning

*Summoning* is perhaps the school least understood by nonsorcerers. It deals more with traversing distances, not

## Summoning Spell Points

The basic sorcery rules in the *Book of the Fifth Age* provided charts for determining the difficulty and spell point cost of summoning spells. However, the "Range" chart covers only spells which summon over a very limited distance. Since it seems likely that heroes will want to travel (or summon creatures from) farther than that, Narrators may want to use this extended chart (or generate one of their own):

Range	Difficulty
Personal	1
Melee	2
Near missile	3
Far missile	4
Artillery	5
Visual	6
Region	7
Kingdom	8
Continental	9
Extra-planar	Varies*

\* An extra-planar range applies when summoning creatures from the elemental planes. It is impossible so far for summoners to create connections which mortals can use to travel to other planes. Still, creating connections that cross planar boundaries is both difficult and dangerous. It is up to the Narrator to decide exactly how hard this is, but a difficulty of no lower than 10 is recommended. The danger lies in the fact that, although the sorcerer may not send himself across the boundary between planes, a summoned creature likewise skilled in summoning may magically draw the sorcerer to its plane of origin. No one has ever been known to survive this experience.

ordering extra-dimensional beings to appear. Summoning is the art of bending space so that it is possible to move instantly between two locations separated by many miles. Occasionally it involves beckoning someone (or something) through this spatial distortion.

Summoners are quick to point out that their school is more subject to resistance than others. Creating the path necessary to connect two points is one thing; getting a specific target to walk that path is another thing entirely. Even if this is successful, however, summoners have absolutely no control over those whom they transport. (Of course, if they are also skilled in the mystic sphere of mentalism, they may achieve control over them.)

Research in this school has proven it possible for someone to travel distances greater than the eye can see. Truly gifted summoners have been able to instantly transport themselves and others literally across the continent and back again. The only restriction on this power, other than casting the spell successfully, requires that the sorcerer be going to a place he has visited or seen before. Summoners working with only maps and second-hand descriptions have so far been unable to get enough of a sorcerous fix on a location to complete a spell. However, some students at the Academy of Sorcery are currently testing the theory that particular divination spells may be substituted for first-hand knowledge.

Through the use of summoning, it is possible to call elemental creatures to Krynn. However, these creatures are almost universally resistant to being called away from their native planes, and the sorcerer has absolutely no control over them, as observed above. Summoners who succeed in calling forth beings of great power without having something of great value to offer in return for their services do not generally live long enough to realize their mistake, let alone learn from it.

Summoning provides a sorcerer with the best defensive capabilities of all, better even than spectramancy's invisibility effect. While a lucky swing might hit an invisible target, no one can hit a target who is suddenly somewhere else.

## Transmutation

*Transmutation* is the one school of sorcery in which a sorcerer displays a noticeable difference in the scope of his powers as he progresses in his studies. Novice transmuters can only change substances to other related substances (from one type of stone to another, for example). They cannot make radical changes in substance (from stone to air or water, for example), nor can they affect the shape of the object in any way. Well-trained transmuters, though, have a much more fundamental control over the form and substance of objects. They can transform one type of unliving matter into another; a common glass bead may be turned into a perfect diamond, a cloud of fog, or even a tiny dancing flame. The only real restriction on these transmutations seems to be that a sorcerer cannot create any kind of living material; affecting the living is the purview of the mystics.

An experienced transmuter's abilities are defined by what other schools of sorcery he knows. If he knows geo-

### Transmutation Notes

The Narrator may wish to give transmutation spells access to the optional rules allowing long term durations (see page 62). This would make it possible for a sorcerer to change permanently the shape or substance of an object—a very powerful ability. The Narrator should carefully consider whether to allow this ability before reaching a conclusion.

Not every substance a transmuter hero tries to create will fall neatly into one of the eleven schools of sorcery. The Narrator should make a determination what schools (or combination of schools) are necessary for a hero to be able to transmute items into substances such as cloth, glass, leather, fur, and wood (see "The Problem With Wood," page 45).



mancy, he may turn an item into any type of stone; one who knows aeromancy may turn an object into air, fog, or even churning wind. The item will, however, always retain its original shape. No matter how illogical this may seem, an object that is transmuted from stone to water will not run off into a pool, it will stay in exactly the same proportions that it originally held; it will merely be in liquid form. Anyone who touches the object will find it has no more resistance than water in a fountain, it simply is being held in place through sorcery. The object may be broken or disrupted as easily as anything else made of its current substance. Therefore, a stone wall which has been transmuted to paper may be breached without thought, and a crystal ball transmuted to iron can be thrown about like a shot put. Whatever condition the object is in when the spell's duration wears off is how it will appear in its original substance. A marble statue that is turned to air and then fanned about the room will become a liberal coating of marble dust when the transmutation spell expires.

Another skill available to an advanced transmuter is object shaping. Any item that a sorcerer has an affinity with (rocks and earth for geomancers, ice for cryomancers, etc.) can be warped and molded as he sees fit. The experts at the Academy say that it is impossible to perform a shape changing spell with a duration of less than

one minute. Any period less than that and the object doesn't have enough time to undergo the full transformation. Objects can be made larger, smaller, or sculpted into completely new shapes, but they never increase or decrease their original weight. It is therefore possible to transmute a 1 lb. rock into either an incredibly light boulder or a surprisingly heavy pebble. Sculpting objects has become one of the most popular hobbies among transmutation students at the

Academy of Sorcery as they turn their lessons into a mode of relaxation. In a few cases, their skill is as fine as that of any artist.

## Multi-School Spells

Most of the descriptions above talk about combining specific schools to achieve complex spell effects. This is a new process which only a few months ago was thought practically impossible. One of the greatest frustrations of sorcery students—particularly those who used to practice High Sorcery—was that, while many aspects of their old spells remained at their command, these effects all came from different schools of sorcery. They could not be mixed freely to generate spell effects which, in the past, any half-competent apprentice could create.

This really is not so surprising. The art of sorcery may be based on the primordial magic that infuses all creations of the gods, but the knowledge of how to tap that power became widely known only after the Last Conclave, fewer than five years ago. One of the main reasons Palin Majere founded the Academy of Sorcery was to establish at least one place on Krynn where people could examine exactly how sorcery works, and where the abilities and limits of the different schools could be discovered, measured, and hopefully exceeded.

Palin's hopes were not in vain. The discovery of how to combine schools came about quite by accident, and probably never would have occurred anywhere except an institute like the Academy.

A first year student named Emma Xela noticed what she thought was a convenient study aid. Emma was studying both enchantment and pyromancy, two schools then considered almost completely unrelated. Her lessons taught that the sorcerous energy used in each school was unique, that energy used to create and control flames was different from that used to augment an item's capabilities; one was an ambient energy which tapped into the elemental plane of fire and the other was potential energy contained in every object on Krynn. To Emma, however, they were both abstract pools of energy that did not really need to be understood, simply tapped and shaped in a manner appropriate to their natures. As a shortcut in her studies, she began considering the energy she was using as "generic sorcerous energy" so that she could concentrate on the more delicate aspects of spell weaving. To her surprise, this change in approach had no effect on the quality of the spells she cast.

As Emma experimented, she found that, while there are differences in the type of energy generated by different objects and phenomena, the particular type of energy used in a spell is not nearly as important as her mentors had claimed. When she broached this subject before a Council of Peers, however, she was nearly laughed out of the hall. They told her that she was oversimplifying the complex nature of sorcerous energy, a common trait among new students, and that she should pay closer attention to her mentors. Emma answered these comments by casting a spell that every expert at the Academy had deemed impossible.

Before the Second Cataclysm, magical blades which ignited in flame under specific conditions, while not common, were a staple product of those specializing in

enchanting weapons. Since the withdrawal of the gods, though, this effect had proven beyond the abilities of even the most advanced enchanters. Using her knowledge of pyromancy and skill in enchantment, Emma Xela became the first sorcerer in the Fifth Age to successfully create a burning blade.

The spell Emma cast was one that she claimed would cause a sword to burn with sorcerous flame whenever it was wielded by a woman. Sure enough, a few minutes later, the blade in her hand began to burn. At first, the council disregarded the flame-engulfed sword as a trick. After all, pyromancy can be used to make all sorts of non-flammable material appear to burn. The fact that the flame went out when Emma put it down also did nothing to soften their stance. However, when

### Multi-School Spells

The addition of multi school spells to a campaign means that a Narrator must be familiar with the various schools of sorcery. He will be called upon to determine what schools are needed to create different advanced spell effects ranging from weather control to advanced illusions to all types of bizarre enchantments. Most of the school descriptions in this chapter contain a short paragraph telling what multi school spells commonly require that school. The Narrator may use these as guidelines for his rulings. In many cases, however, the answer may ultimately be that an effect still cannot be produced. Sorcery deals only with nonliving materials. Any spells aimed at changing, controlling, or enchanting people, animals, plants, or even bacteria fall into the realm of mysticism, and there is as yet no way to combine mysticism and sorcery. (See "The Problem With Wood," page 45.) The Narrator should keep a record of any spellcasting decisions he makes, both for continuity and to aid future rulings.

## Casting Spells of Multiple Schools

The technique used to create multi-school spells is exactly the same as for single-school effects. The only difference is that the caster must be skilled in all the schools necessary for the spell. Even with the knowledge of combined spellcasting (see Chapter Four), it is impossible for two sorcerers trained in different schools to cast a multi-school spell together. All sorcerers involved in the casting must be familiar with all the schools required.

For the purposes of determining how many spells a sorcerer is maintaining at any given time, a multi-school spell counts as one spell per school involved in the casting. In other words, a sorcerer with a Reason code of "A" can maintain only a single spell if it contains elements of three different schools.

Below are two common multi-school spells. They should provide a good example for players to use in constructing their own advanced magic.

### Emma's Flame

The first multi-school spell ever cast is taught today even to Academy students who have studied neither of its required schools of sorcery. Although they might never learn to cast the spell, the theory behind it contains an important lesson in the basic theory of the new magic.

The pertinent schools are enchantment and pyromancy, and a target item is required (usually a type of weapon, preferably made of steel). The spell causes the item to ignite in sorcerous flame whenever a specific action is performed on it. This flame, being a product of pyromancy, will burn no matter what the conditions surrounding it, and will inflict 5 damage points and ignite any flammable material it touches.

In its original incarnation, the flame lit whenever a woman wielded the enchanted sword. Since that time, literally hundreds of variations have been successfully cast, causing an item to

burst into flames whenever held by a man, taken underground, in the presence of a dragon, when night falls, and even when held underwater.

Because of the number of variations, it is impossible to give a single difficulty factor that would be true in all cases, but Emma Xela's original spell was:

Invocation (ten minutes)	3
Range (melee)	2
Area (individual)	1
Duration (one hour)	5
Spell effect (5 damage points)	2
<b>Total difficulty</b>	<b>13</b>

### Rolling Thunder

Most sorcerers with aeromancy, hydro-mancy, and electromancy know some variant of a complicated spell commonly known as "Rolling Thunder." This weather control spell takes a clear sky and turns it into a violent thunderstorm, from which the sorcerer may call down lightning to strike specific targets.

The spell itself merely creates the storm and holds it in existence. The storm produces lightning at a rate of approximately ten bolts per minute. A sorcerer may aim these lightning bolts at a specific target, but in order to actually hit it, he must succeed at a *challenging Dexterity (Perception)* action. To create additional lighting, he must pay 5 spell points (and difficulty points) for each extra bolt per minute.

The difficulty factor of this spell is:

Invocation (one minute)	4
Range (artillery)	5
Area (large house)	5*
Duration (one hour)	5
Spell effect (hindering)	3
<b>Total difficulty</b>	<b>22</b>

\* The size of a thunderstorm can be considerably larger than a house. The Narrator may increase this cost, but he must tell the player by how much.

Emma was escorted from the room and other female members of the council picked it up, the flame reigned. No such effect manifested itself when the sword was laid down or held by a man. The spell faded after an hour, but Emma had no difficulty casting it again. Furthermore, she had no difficulty teaching her technique to other sorcerers skilled in both pyromancy and enchantment.

This spell, known as "Emma's Flame," marked the beginning of a flood of research into the practicality of combining schools of sorcery. It was found that the schools all worked together in combination to greater or lesser extent. This was the first great breakthrough in the art of sorcery, completely rewriting the basic conception of how this primordial magic works. It surely will not be the last.

## The Problem With Wood

The advent of multi-school spells has not solved all the problems of spellcasting. Some very complicated spell effects have been mastered, but there are still a few relatively simple ones which prove troublesome to sorcerers. Most of these center around specific materials such as cloth, leather, and especially wood—all items which once were living. Among sorcerers, wood has become a symbol of difficulty and discord and is used as the generic term for any material with similar properties.

To put the problem succinctly, wood was once living but no longer is. On the one hand this would make it susceptible to mysticism, and on the other hand it would fall under sorcery's purview. In reality it seems to fall under both—and neither.

Sorcery can be used to affect wood, but not as effectively as other substances. Wood can be shaped through the use of transmutation, but it cannot easily be created using this school, for it was once living. It may be burned, frozen, electrified, and even enchanted the same way any other nonliving

## Working With Wood

There are no specific rules for performing spells on or with wood (or any similar material). Narrators should bear in mind, however, that it ought to be unusually difficult to cast spells that directly affect such substances. Depending on the situation, a Narrator could simply describe a spell as being particularly tiring, subtract extra spell points from the caster, or add in secret difficulty modifiers.

Any wood which is still living cannot be affected by sorcery. Furthermore, wood which has only recently become nonliving often resists sorcery more strongly than wood which has been 'dead' for some time. Wood that has been transmuted into another shape often proves brittle and easily broken. Petrified wood, which has actually become stone, is affected normally with geomancy.

material can. However, to cast any spell on or involving wood is more difficult than it normally would be.

Wood also can be affected through mysticism. Because it was once living, mystics are able to work with most forms of wood through the sphere of necromancy. This raises the interesting question of how closely related mysticism and sorcery are. Some postulate that the energy channeled by the mystics is essentially the same as that used in casting sorcerous spells. This theory was initially disregarded entirely, but with the success of multi-school spells, it is being reexamined.

A group of Academy students have recently gone to Schallsea Island to conduct research with the mystics there. Both Palin and Goldmoon have publicly expressed their belief that a method will eventually be found to combine sorcerous schools and mystic spheres in a single spell.



# CHAPTER THREE

*ut surely you have safe passage, Sir Mage."*

*"Don't call me that," Palin said, irritated. "It's not accurate. I'm of low rank in my art. In military terms, I am*

*equivalent to a foot soldier."*

*He couldn't help the bitterness creeping into his voice.*

*"All of us start at the bottom, Majere," Steel said gravely. "There is no shame in that."*

*—The talk of cousins,  
Dragons of Summer Flame*

Sorcery may be the primordial magic of Krynn, powered by energy as old as the world itself, but the study of this art, at least among the mortal races, is barely four years old. When the Last Conclave announced the return of magic to Ansalon, hundreds—probably thousands—of would-be- and former magic users were frantic to learn the secrets of the new magic. Some were happy to hear or read Palin Majere's description of the theory and practice of sorcery and closet themselves away to experiment and explore this new art. Many others, however, had no desire to waste their time attempting to repeat experiments that had already been successfully performed by others. They wanted to be taught sorcery rather than solve its mystery on their own.

In the past, the three Orders of High Sorcery took responsibility for training wizards in their art. In fact, anyone who

did not wear the robes of one of the Orders was considered a "renegade." They were hunted down by members of all the Orders, who saw their skills as gods-given gifts not to be usurped. It is completely understandable, therefore, that those interested in studying the new magic would search for an "official" institution at which to study.

The Academy of Sorcery was founded with the idea of providing a single location at which students of any school of sorcery could come to learn the most current theories and spell effects of their schools, where information on all aspects of sorcery was available to everyone. Having been founded by Palin Majere himself, of course, lent the Academy the prestige of being not only the first, but the best place to learn sorcery.

Still, some factions disagreed with the idea of teaching sorcery to just any one. More than a few individuals and organizations believed that knowledge of sorcery should be a tightly controlled commodity, or sought to emphasize one aspect of the art over all others. These factions have boycotted the Academy, opening their own colleges and usually refusing to share their discoveries and advances with students from Solace. Small colleges often have one or two spells which they consider to be their "trademarks," and these spells are closely guarded secrets. Students of these various institutions have been known to fight to the death to preserve the secret of their school's trademark spells. More than one fatal sorcerous duel has been fought over spells that accidentally duplicated the effect of a private college of sorcery's trademark spell.

The fact of the matter is, however, that the magic that sorcerers use comes from the very rocks, water, and air around them. Today, unlike in the days of High Sorcery, no single order, school, or college can lay claim to a divine mandate

# institutions

to teach. Anyone with an instinctive ability to see and manipulate the energy within all the creations of the gods can teach himself to be a spellcaster.

## Why Study?

If anyone can teach himself sorcery at home, why do so many people flock to the Academy of Sorcery, not to mention the numerous private colleges and independent teachers, to study? Why don't would-be-sorcerers get their basic training from these institutes and then pursue their studies in private?

Perhaps the single most frequently heard reason for attending an institution of sorcerous education is that even though basic ability in spellcasting seems to come naturally to many students, the theory behind the art eludes them. People in Ansalon have been thinking about magic in terms of the three gods of magic for so long that any deviation from that perspective gets confusing. Many beginning students simply cannot conceive of the fact that sorcery flows from their connectedness to the various other creations of the gods. They may have instinctive abilities in sorcery, but without some instruction in its application, they will never progress beyond very basic spells.

Another reason many neophyte sorcerers choose to study at an institution is the safety factor. There should be no doubt that sorcery can be a very dangerous power. Imagine the havoc that uncontrolled use of pyromancy could wreak! Even the less destructive schools tap into powers that most mortals are unprepared to face. The lessons learned during study teach sorcerers not only to expand their powers, but, more importantly, to become comfortable with them, to understand their own capabilities and foresee when a spell might go awry.

Finally, attending an institute of sorcery allows all the discoveries of a

new spellcaster to be recorded for posterity. When every day the understanding of sorcery grows more detailed and sorcerers try innovative spells and perform radical experiments attempting to combine sorcerous spells with mystic ones, it becomes increasingly important to record the details of all these activities, lest the knowledge they provide be lost forever. While studying at an institution does guarantee that records will be kept, the politics of that school will determine how many people benefit from the results.

Although it quickly becomes clear that attending an institution of sorcerous study is the best thing a fledgling sorcerer can do, one question still remains: Which institution should he choose?

## The Academy of Sorcery

Even as he returned from the Last Conclave, Palin Majere realized that the facts known about sorcery were far outweighed by what remained unknown. This new magic might be the oldest on Krynn, but mortal mages had only occasionally plumbed its depths, often with disastrous results. To make sorcery a boon to the world and not a curse, he would have to organize some sort of governing body and arrange a location from which to teach the new ways.

First, Palin gathered together all the former members of the Conclave of Wizards that he could find. They met at the Tower of High Sorcery in Wayreth and argued for days about how many Orders to split sorcery into, how to arrange and supervise a new Test for advanced students, and what to do about those who refused to bow to the Conclave's rulings.

Palin was sorely disappointed. With the infinite possibilities this new magic



presented, all the former wizards could think of was recreating their old hierarchy. Palin disbanded the Conclave, which came to be known as the Last Conclave of High Sorcery.

To Palin, sorcery was not a boon of particular gods; it did not require spellcasters to perform specific rites to access its power. In fact, as his travels throughout Ansalon had proven, more and more people simply developed a knack for sorcery, casting simple spells on their own with no training at all. To Palin's mind, sorcery should not be regulated and governed like a guild, it should be taught and nurtured like an art. From these wistful musings was born the Academy of Sorcery.

The Academy was created to be a place where all sorcerers of all levels of ability could come to study their art, learn from one another, and add to the communal pool of knowledge. Since there was still so much that even the most gifted sorcerers had to learn, there would be no teachers—everyone at the Academy would be a student, even Palin himself. Every student would be respon-

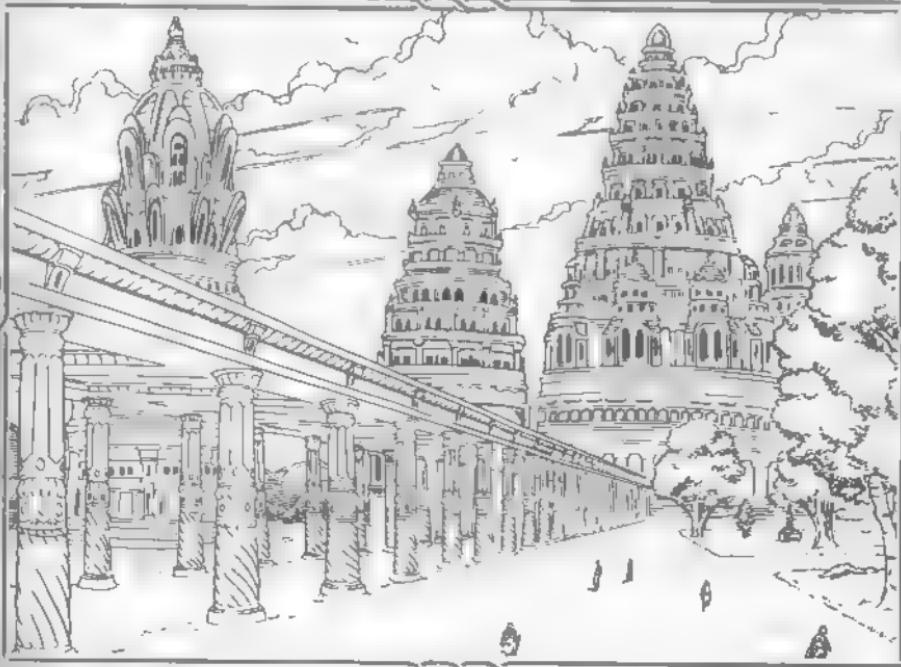
sible for helping those less skilled than he, and engaging in some form of research to add to the understanding of whatever school(s) he specialized in.

The Academy does have some structure, of course. Its Governing Council manages the affairs of the Academy as a whole. This council consists of two delegates from each school, with Palin acting as the deciding vote in an impasse. The schools of sorcery each send their most advanced member—the head or "dean" of the school—as well as a delegate from the student body at large, the school's "representative."

## The Campus

Located on a natural plateau overlooking Solace, the Academy of Sorcery is home to more than three hundred students engaged in the study of all eleven schools of sorcery. The campus is laid out in a circular pattern of eleven Towers of the Arts (one devoted to each school) with one building, the Tower of the World, in the circle's center.

A network of open hallways sur-



rounds and crosses the campus, connecting the Tower of the World with all the other buildings. The center of the Academy has been divided into four quadrants, named after famous wizards of Krynn's past. Three of these areas (Par Salian's, Magius's, and Justarius's Quads) are covered with neatly manicured grass, several large vallenwood trees, and numerous benches for students to sit and study, or occasionally even relax. The fourth area (Raistlin's Quad) has been kept in its original state: a thick, lush forest similar to the one that envelops Solace.

The Tower of the World contains living quarters for all the students. It, like the entire campus, was built with the future in mind, and so the current student body doesn't even come close to fully occupying the rooms within. Even though housing is generally arranged so that more advanced students have rooms higher in the tower than beginning ones, every student can, if he wishes, find a private room available on his appropriate level.

Students can find facilities for cooking, cleaning, and other necessary functions on campus, but most choose to walk into Solace at least twice a week to get a good meal or simply to enjoy the company of people whose lives revolve around something other than sorcery.

## Entrance Exams

Getting into the Academy of Sorcery is, on the whole, fairly easy. Considering Palin's dream of the school being an institution where any sorcerer could come to develop his art, there is no call for exhaustive tests to determine a potential student's qualifications.

One day a month the Academy convenes an Entrance Committee in the Tower of the World's Great Hall. The committee is comprised of one member from each school of sorcery, but Palin usually sits in as the twelfth member of the panel if he is in that day. Anyone wishing to join the Academy must stand before this committee and

prove he has at least a rudimentary understanding of the theory of sorcery.

An applicant, therefore, must possess a Reason code of at least "B." Palin has been known from time to time to admit others who do not possess the minimal understanding of sorcery. These applicants nearly always possess some manifestation of a "wild talent" in sorcery, although this is not always the case; the young sorceress Emma Xela was one such student. Individuals are allowed to attempt entrance into the Academy once per season, but may keep trying season after season until they succeed.

While admission into the Academy is relatively easy, succeeding at its course of study often is not. Many applicants who were admitted shortly after the Academy was formed have yet to master even a single spell. Most of these have given up their interest for other pursuits, but some few remain, hoping to achieve a breakthrough someday.

## Learning and Teaching

One of the key principles behind the Academy is that no matter how long and hard one studies, no matter how much he excels in one or another school of sorcery, there will always be more for him to know. Students can always learn something from everyone they meet.

The practical application of this principle is that every student at the Academy also acts as a teacher. Advanced sorcerers act as tutors for students who are less skilled in their school, but also must spend time listening to the theories of these students, not with an ear toward correcting them, but rather to see what kernels of insight may spring from totally unbiased views. The newest students are generally assigned as "open door tutors" for people preparing for admission into the Academy and who need work on their basic understanding of sorcery. This serves the dual purpose of increasing the quality of applicants and helping develop young students' confidence and teaching skills.



Palin Majere holds discussions almost daily on the preferred methods of instruction for tutors. A tutor is expected to guide his charges through the abilities of their school of sorcery, giving helpful clues but allowing them to reach conclusions themselves, even if this means not following the accepted line of reasoning. More often than not, spellcasters have found more than one way to get identical results from a school of sorcery, and students that follow "unconventional" lines of thought usually are the ones responsible for breakthroughs.

## Experiments and Research

Every student is expected to engage in research which will expand his knowledge of the school(s) he is able to cast from. For beginning level students, this merely means mastering the basic principles and abilities of their schools, usually with guidance from one or more instructors. For more advanced students, however, this means engaging in experiments and library research to uncover hidden potential and uses for the schools.

Experiments in individual schools result in discovering more powerful spells, finding more economical ways to cast accepted spells, and understanding better the relationships between the different schools. Slightly more gifted students often engage in experiments to combine schools to create spell effects not yet achieved through sorcery. Some students are even involved in research with the mystics on Schallsea Island to determine if sorcery and mysticism can be combined.

Research often involves reading ancient texts to find clues about the nature of sorcery. Since the art of sorcery is as old as Krynn itself, it is foolish to think that in all of recorded history no one has tapped this power prior to the Fifth Age. In fact, several students involved in this research

believe that some of the races, creatures, and legends of Ansalon's past have been natural sorcerers, using the power of primordial magic as naturally as most races breathe (see "Magical Races" in Chapter Five). Unfortunately, texts containing information about the magic that predated High Sorcery are very rare. Occasionally, research involves looking over old tomes on High Sorcery to try to gain a better understanding of exactly how sorcery differs from that more rigid form of spellcasting. Although there are fewer such tomes at the Academy than at the library of Wayreth's Tower of High Sorcery, their insights have occasionally proved helpful for Academy students.

The most important part of research or experimentation at the Academy of Sorcery, though, is reporting one's findings. Every ten days, the students of each school of sorcery hold a Council of Peers, where students report on the progress of their experiments and research, offer advice for fellows whose studies are going badly, and demonstrate any new spell effects they have achieved recently. A detailed record of the meeting is kept and stored in the Academy Library, which takes up three floors of the Tower of the World. Any student whose results or findings are particularly impressive or have implications for other schools is sent to repeat his report at the monthly all-school Council of Peers, chaired by Palin.

There are no grades or other reviews of students' work. However, the students themselves consider being asked to make an appearance before Palin's council an honor, and students are considered neophytes until they have been requested to present at one. Anyone asked to appear at more than one council in a single season is treated with celebrity status (Narrators who base campaigns at the Academy may wish to give a bonus of +1 to the total quests of a hero who achieves this, the bonus representing the equivalent of having participated in an adventure).



# Private Colleges

The view espoused by the Academy of Sorcery is, of course, not shared by all sorcerers. Many of the former members of the Conclave of Wizards found Palin's open door policy offensive, and refused to have anything further to do with the school or Palin himself. Those with a talent for the new magic opened their own schools, colleges of sorcery where students were taught not only the finer points of spellcasting, but also a belief that their skill in sorcery put them in an elite group, one that was cheapened by institutions such as the Academy. The graduates of these private colleges often consider Academy students second-rate sorcerers who know nothing of the honor and nobility associated with a "true wizard."

The general public's opinions of students from private colleges of sorcery is even worse than their attitudes toward Academy students. They are seen as being not only strange and disconnected from reality, but also insufferably arrogant.

Being a student at one of these smaller schools has advantages and disadvantages over attending the Academy of Sorcery. Since the private colleges are smaller, each student receives much more personalized attention from the instructors. For that matter, because there are definite teachers and the teaching method is not so heavily regulated, beginning level students learn much more quickly than do those at the Academy. They have their lessons explained to them by teachers with specific opinions of how spells should and shouldn't be cast. After the first year of study, private college students seem significantly more capable than their peers at the Academy.

On the other hand, because the private colleges have a much smaller field from which to pick their teachers, not every institution will have an instructor for all eleven schools of sorcery. Most colleges specialize in teaching four or five subjects. Students wishing

to learn other schools of sorcery will have to transfer to another college. What's more, although beginning level students learn more quickly than do those at the Academy, higher level students do not usually reach the level of expertise attained by students in Solace. The broad range of lessons and the "hands-on" style of teaching at the Academy produce sorcerers better able to find solutions in the more esoteric levels of spellcasting.

While it is unwise to generalize, and some private colleges do follow the example set by the Academy of Sorcery, the education received at these institutions is usually narrower of focus and less practical in the long run.

## Tuition and Other Dchts

Another thing that separates private colleges of sorcery from Palin's Academy is tuition. The Academy of Sorcery charges its students no tuition or room fees, it provides a place for students to devote themselves to their art, and it asks only that they share their findings with the school. Of course, students then become responsible for taking care of all their personal needs, and those that do not have an independent source of income must work in some capacity in the town of Solace. Independent colleges, however, usually charge their students a substantial fee to attend their classes and live in their facilities. Aspiring sorcerers would do well to find out all they can about a college before handing over any tuition payments.

While the private colleges by and large provide a genuine service for the money paid them, there are more than a couple "institutions" run by charlatans who take students' money, fill their heads with confusing pseudo-philosophy which has nothing to do with sorcery, and disappear in the dead of night, usually leaving the bewildered students to explain why the rent on the "schoolhouse" hasn't been paid in months.

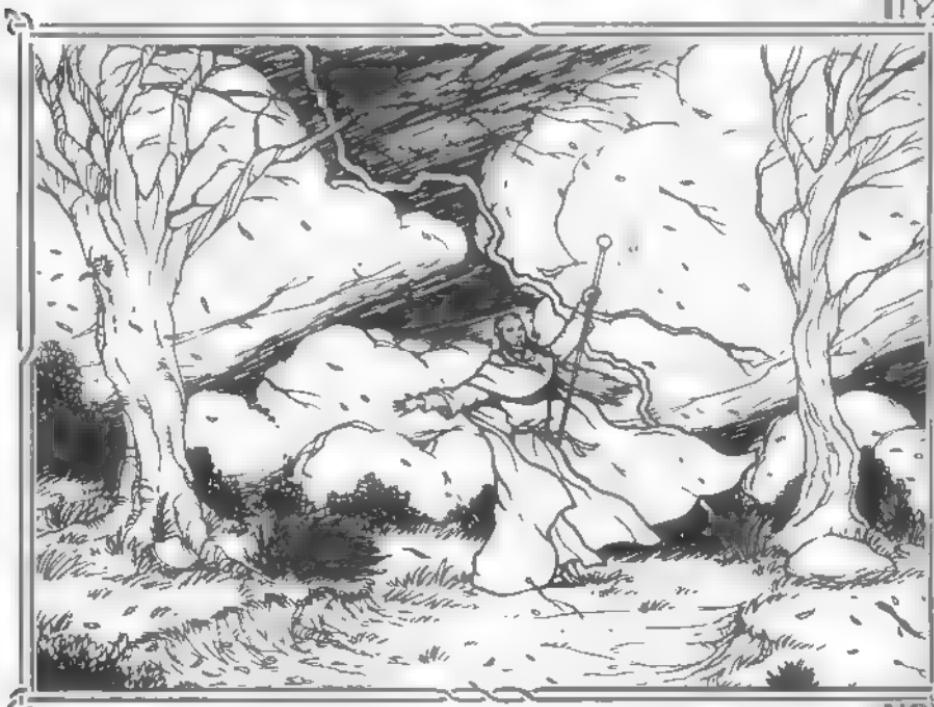
Even when a student acquires a quality education for a reasonable price, most private colleges of sorcery demand a heavy payment from their graduating students. Usually, though, this payment is not in the form of coin. Some insist that students stay behind and teach for a number of years after their studies are through, others require an oath of secrecy, having the graduates swear never to reveal any of their lessons to another living soul (particularly if the school has a "trademark spell," such as the summoning spell a student performs under the watchful eyes of her master in the illustration on page 51).

The most common debt a student is asked to pay to his school, though, is a debt of service. Upon reaching a certain level of ability, students are required to perform specific—and extremely difficult—tasks in order to graduate. Often, this is some action which will either fill the college's coffers with coins or increase its fame and reputation among the general public of Ansalon.

## Independent Teachers

For some, attending an institution of sorcerous learning is simply out of the question. They have too many family commitments, live too far from a suitable school, or simply do not have the financial wherewithal to support themselves in this time-consuming endeavor. Often these people have some very basic abilities in spellcasting, and they dream of becoming full-fledged sorcerers but most will likely never get the chance to prove themselves. For a very few lucky individuals, their needs are answered in the form of an independent teacher.

Independent sorcerers, particularly those wandering spellcasters who have no idea where they will get their next meals, are often willing to spend some time working with an eager pupil in exchange for food, lodging, and occasionally cash. While these independent teachers generally do their best to share their knowledge and experience with





students, there are several drawbacks to working with this kind of instructor.

First, since a wandering sorcerer is skilled in no more than three schools of magic, it is entirely possible that he cannot teach the pupil a desired school, and only in very exceptional cases can tutelage in one school provide practical lessons for another. A farmer with a knack for aeromancy may have to wait years before anyone with that skill happens by his property. If, of course, the would-be pupil is not determined to learn a particular set of sorcerous skills, he will have a much easier time finding a private instructor.

A more important caveat, though, is that students looking for a teacher should be very careful whom they invite into their homes. Most wandering sorcerers are good-hearted souls simply looking for their places in the world, but more than a couple of them are antisocial rogues who will take advantage of good-natured folk, and a few of them are just plain Evil. Having sorcerous ability does not bring with it any level of responsibility or even common sense. Any rowdy or immature guest can wreck a home; if he is a sorcerer, he can bring it crashing to the ground.

This is not to say that it is always a bad idea to take in a wandering sorcerer in exchange for spellcasting lessons. If done with proper care, this can be the most economical and time-efficient way to learn sorcery. However, students should be very sure of exactly who they are inviting into their lives before they open the door.

## Sorcerer's Apprentice

Sometimes aspiring students are not tied down to one place; they simply have no idea where to go for the instruction they seek. Perhaps they were turned down for entrance to the Academy of Sorcery, perhaps they cannot afford a private college, or maybe they simply do not believe in themselves strongly enough to follow their dreams. In any case, these people occasionally hit upon the idea of find-

ing an independent sorcerer and apprenticing themselves to him.

Apprentices face all the problems and variables associated with the independent teachers, plus they must give up their homes to live and travel with their new masters. What's more, having skill in spellcasting does not guarantee that a sorcerer has any knack at all for teaching. New apprentices may find themselves acting more like personal servants than students of magic. Nevertheless, for some, this is an excellent way of learning sorcery, for it keeps costs to a minimum while providing a "hands-on" education.

## Knights of Takhisis

Unlike the other ways to learn sorcery, becoming a Knight of the Thorn involves quite a bit more than being quick of wit. First and foremost, applicants must be fully trained, moderately experienced Knights of the Lily—one of the most demanding occupations on Krynn today.

Knights who wish to enter the Order of the Thorn must first be deemed to have the potential to succeed as sorcerers (as judged by a high-ranking Thorn Knight) and then must pass a Test of Takhisis (see Chapter One). Those who fail the Test are put to death, for with ambition comes risk. Those who succeed are apprenticed to a Thorn Knight, called a Thorn Master, who specializes in training initiates.

Thorn Masters are usually assigned three or four apprentices at one time. They are responsible for teaching their charges the basic tenets of sorcery, with a strong emphasis on the school of divination, and furthering their sense of purpose within the grand scheme of the Vision. Mirielle Abrena is very cautious not to create an order of Knights who wield powerful magic but lack an absolute devotion to the Dark Queen.

Although a Thorn Master gives equal tutelage to each apprentice, they are not treated as equals. In order to assure an appropriate drive for success

(and fear of failure) in the apprentices, the one who progresses through his studies quickest is given preferential treatment while any students who lag behind the others are treated roughly. Tales are told of apprentices who were beaten, incinerated, electrified, or worse, by their masters. Given the Knights' general theories on success and honor, these tales are easy to believe.

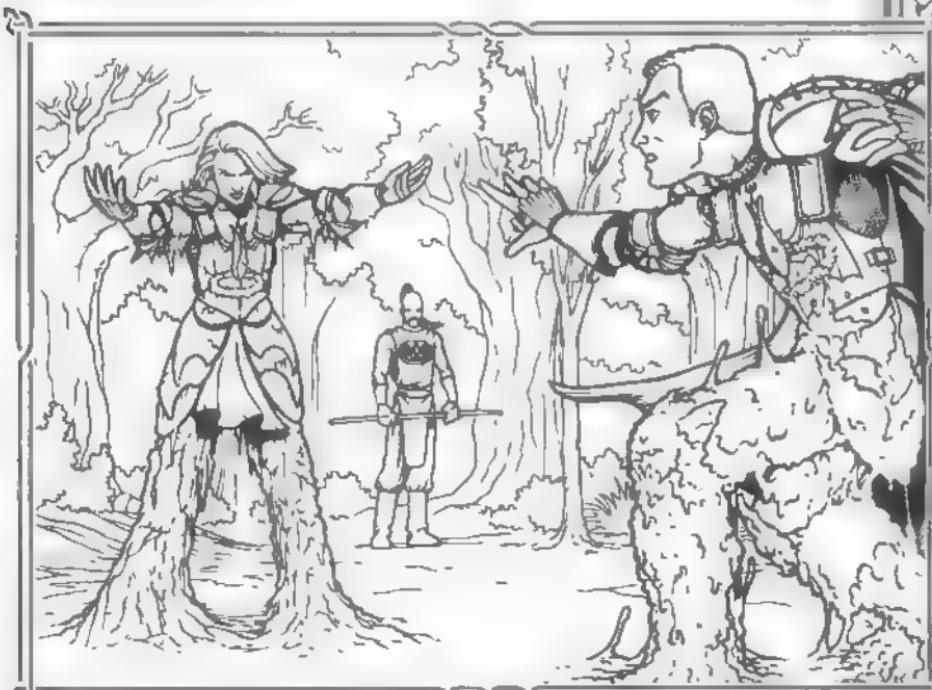
Understandably, then, the competition between apprentices is fierce, and bitter rivalries often develop. This not only keeps the Knights' taste for victory keen, but also insures that members of the order are not likely to trust one another enough to organize into a bloc and threaten the sovereignty of the Knights of Takhisis as a whole. A Thorn Knight considers all Dark Knights to be his brothers, but rarely counts more than one or two of his fellow Thorn Knights among his close friends.

After an apprenticeship of one year, Knights who have performed up to the expectations of their Thorn Master receive their new armor and the

order's trademark gray robes, an echo of this group's defiance of the three Orders of High Sorcery during the Fourth Age. They also earn a Reason code of "B" at this time, but must reduce one Physical code, as described for the "Knight of the Thorn" role. These full fledged Thorn Knights are then assigned to a talon of other Gray Knights for duties especially suited to their sorcerous expertise.

Those who have not fulfilled the requirements of their apprenticeship after a year face one of several fates. They will find themselves either:

- Retained by their Thorn Master, if he feels they are on the way to completing their studies;
- Given to a different Thorn Master for a second apprenticeship;
- Allowed to face a Test of Takhisis to enter the Order of the Skull; or
- Returned to the Order of the Lily with no hope of ever becoming a full Thorn Knight, no matter how successful they become at spell-casting.





# CHAPTER FOUR

**T**he fog enveloped all the mages. The light from a thousand stars exploded within the circle. Wooden bells, silver chimes, steel cymbals could be heard. Some of the

mages began to bleed from the ears. Others cried out with pain and made as if to clap their hands over their eyes.

Then all disappeared. The fog vanished with them, revealing a late afternoon mountaintop without tree or living beast.

All was silent.

—A gathering of power,  
Hederick the Theocrat

Sorcery is strange stuff. What's more, sorcerers are strange people. With that in mind, the SAGA magic rules were designed to allow a hero skilled in sorcery to do almost anything he wanted within the schools he knew. Given enough time, practice, and spell points, a sorcerer can use the basic magic rules to accomplish almost any effect he can imagine. But the nature of magical researchers (like all scientists) urges them to push beyond the constraints that nature has set up for them, even when those boundaries are so wide that they have yet to be fully measured.

This chapter answers some of the questions most likely asked by players with sorcerer heroes and offers

optional rules to enhance and expand the basic magic system.

Narrators and players alike should remember, however, that all the material presented in this chapter is optional. If they do not think it adds to the fun of their DRAGONLANCE: FIFTH AGE campaign, or if they have invented their own "house rules" to cover these topics, Narrators are under no obligation to use it. They should feel free to modify these rules or cobble them together with ideas of their own; these concepts are meant to be as adaptable as the basic rules. The most important thing in any DRAGONLANCE game is that everyone playing enjoys himself.

## Levels of Training

One of the most underused facets of the SAGA rules is the ability code. Of course, a Reason code of "B" or higher is required to play a sorcerer hero, but what—other than the number of schools of sorcery he can learn—is the difference between a hero with a code of "A" and one with a "B"? In terms of sorcerous comprehension, is there any real difference among the lower codes? What exactly is it that a hero with a code of "C" must learn to be able to perform sorcery?

## Reason Code 'A'

Heroes with Reason codes of "A" have undertaken extensive study of sorcery and understand not only the practical application of magic, but also the theories that explain how and why a spell does (or doesn't) work. This study need not have taken place at a formal school, but it will almost always include some kind of support and advice from an accomplished sorcerer. It is a rare prodigy that can reach Reason code "A" solely on innate ability.

An "A" code allows a sorcerer to learn three separate schools of sorcery,

# ADVANCED RULES

which itself demonstrates the range of his understanding. Another benefit of this comprehensive knowledge is that the hero can speak intelligently on details and theories pertaining to all schools of sorcery, even those to which he has no access. He can always aid a sorcerer researching spells in one of his schools of expertise, but if his Reason score is high enough (6 or higher) he can also help a sorcerer preparing a spell for a school from which he himself cannot cast (for details on aiding spell research, see "Effects of Study" on page 60).

It will be clear to anyone listening to this hero that he knows the subject of sorcery well and his opinion, while not always correct, certainly should hold some weight in any debate on sorcerous principles.

## Reason Code 'B'

A Reason code of "B" indicates that the hero understands sorcery enough to make use of specific sorcerous abilities. He does not, however, have the knowledge or training to be considered a true expert. Perhaps he simply hasn't studied enough yet, or perhaps he has reached his own intellectual saturation point, but his experience is extremely focused and does not generally apply to schools of sorcery other than the one he knows. Many people with codes of "B" will have had no formal training. It is becoming more and more common to find characters and heroes who "dabble in sorcery."

The sorcerer with a "B" code can cast spells from only one school, so his understanding of the nature of sorcery is necessarily limited. He can speak very eloquently about his realm of expertise, but can only appreciate sorcery's full spectrum as it relates to his own abilities. He can aid in sorcerous research, but only in the school he knows (see "Effects of Study").

Sorcerers with Reason codes of "A" can tell that this hero is extremely specialized in his knowledge of sorcery, but to all others he will sound like a fully qualified expert. His opinions seem sensible and will carry weight in his specialized field, but may appear hopelessly naive when applied to sorcery in general.

## Reason Code 'C'

At this level, a sorcerer does not have the ability to cast spells from any school. He does, however, have a fairly accurate understanding of the underlying principles of sorcery. Perhaps he has spent enough time in the company of sorcerers to pick up the basics, or perhaps he has worked to learn the ways of magic, only to find that he simply didn't have the aptitude or the time to master it. In any case, a hero with a Reason code of "C" can "talk a good game," but has only a pedestrian familiarity with sorcery.

Despite their inability to cast spells, persons with a "C" code in Reason can be useful to sorcerers doing research or looking for assistants for a group casting action (see "Group Castings" on page 67). Because they understand the jargon and basic principles of sorcery, Reason code "C" heroes can do book research or take useful notes for a sorcerer preparing a new spell (see "Effects of Study"). Furthermore, in situations where a sorcerer is drawing power from a group of nonspellcasters, heroes and characters with "C" codes are more useful than less knowledgeable folk.

While these heroes cannot speak eloquently about any specific facet of sorcery, they have a complete enough background to discuss the general principles of the art nearly as well as Reason code "B" sorcerers. What's more, if they listen carefully to a group of sorcerers debating a particular



problem or theory for an hour or more, heroes with codes of "C" may attempt one *daunting Reason* action to make a single, insightful contribution to the discussion.

## Reason Code 'D'

Heroes with Reason codes of "D" have had first hand experience with sorcery, either being affected by it or simply watching it in action, but they have no practical understanding of the art or the energies which fuel it. They quite probably have met sorcerers from time to time, and can usually tell the difference between sorcery and well done sleight-of-hand. Anyone growing up in a large town or small city will probably have at least this rating. Sorcery will not be part of their daily lives, but they will see it as a common enough thing, to use if situations get desperate enough and if one can locate a reasonably priced spell broker.

Heroes at this level are of practically no use to sorcerers engaged in research. They cannot be entrusted with even the simplest academic tasks, but may do purely physical labor if given specific instructions. Code "D" heroes understand the necessity of precision in magical processes, but being anything less than crystal clear when describing a task likely will result in a misunderstanding and quite possibly the destruction of valuable materials. They are of slightly more value to a sorcerer performing a group casting action, but only barely.

A discussion of sorcerous principles is so far above heroes with this Reason code that it may as well be in a foreign language. Not only do they have nothing of any value to contribute, they are likely either to voice so many basic questions that the sorcerers ask them to stop interrupting or to become so lost that they simply walk away from the conversation.

## Reason Code 'X'

A Reason code of "X" indicates that a hero is completely uninformed about sorcery. There is no doubt that he has heard of things like spellcasting, but he has never actually seen evidence of sorcery. He may have strange or even superstitious beliefs about the nature and source of sorcery, and may become unnerved when spells are cast in his presence (although it is equally likely that he will be fascinated by magic and constantly ask to see more).

These heroes are of absolutely no use to researchers. Their complete lack of comprehension of sorcery makes them incapable of doing anything (even manual labor) without supervision. They do not understand that certain things must be done certain ways to successfully cast a particular spell. They are of even less value to a group casting action than code "D" heroes and may even prove disruptive to the effort.

Debates of sorcerous principles sound like gibberish to anyone with a Reason code "X." They may find the perceived double-talk amusing, however, and occasionally enjoy listening to sorcerers babble nonsense at one another, although rarely for long periods of time.

## Wild Talent

Among this section of optional rules, there is one (considered particularly optional) which allows some heroes and characters with a Reason code of "X" to have a wild talent. Narrators are advised to read this section carefully before ruling on whether or not to use it in their campaigns.

In hero creation, playing the 8  $\spades$ , 9  $\spades$ , or 10  $\spades$  card for a hero's Reason score, thus giving him an ability rating of 8X, 9X, or 10X, also entitles the hero to some kind of sorcerous wild talent. Somehow, this hero has a natural affinity to sorcerous energy and can subconsciously tap into it. At

times of great danger or stress he may, without even knowing it, use a minor sorcerous effect to distract or eliminate whatever threatens him. The hero himself, however, has no control over this ability.

This last point cannot be stressed enough. Wild talents are tools for the Narrator to use to advance the plot, not for players to use as extra powers for their heroes. There will be no telling if and when a wild talent will manifest.

Likewise, there will be no predicting exactly what effect will be produced. Perhaps a nearby item (or even one associated the threatening presence) will spontaneously combust, a sudden insight will fill the hero's mind showing him his foe's weakness, or an unseen patch of ice will cause the hero to slip and fall, causing a killing blow to pass harmlessly overhead. Pride and style have no bearing on the effects of a wild talent; it will work in the most expedient way possible, panache be damned.

The theory is that a hero with a high Reason score and an "X" code has innate sorcerous ability, but is so artless that he cannot conceive of a way to use this knack. It is only when he is otherwise helpless that his subconscious mind uses sorcery in its most rudimentary form to protect the body. The manifestation will always be from the same school of sorcery (to be determined by the Narrator and player at the time the hero is created). However, it is relatively rare to find wild talents in the schools of enchantment, summoning, and transmutation.

The exact effect caused by a wild talent may change from instance to instance, but it will always be beyond the hero's (and therefore the player's) control. Players do not play cards for wild talent actions. Instead, they make a random draw from the Fate Deck to determine the general effect of the wild talent: good (white aura), bad (black aura), or indecisive (red aura). The



Narrator then simply describes whatever specific manifestation occurs.

Alternatively, a wild talent may give a hero an automatic trump bonus in particular situations (any action involving normal fire for a pyromantic wild talent, for example). Wild talents are plot devices and should be used as such. If a manifestation would interfere with the story, then it should not occur.

## Difficulty vs. Cost

In the basic magic rules offered in the *Book of the Fifth Age*, all sorcerous spells have a spell point cost equal to their difficulty. It seems reasonable to assume, though, that casting even a simple spell may be made more difficult by a particularly disruptive situation (much like conditional modifiers can apply to combat actions, as described in *Heroes of Steel*). The distractions and increased stress would not in any way affect the energy cost of casting the desired spell, only the sorcerer's probability of performing the casting incorrectly. To simulate this effect, the Narrator may choose to increase the difficulty of any spell cast under trying circumstances.

In such cases, the charts provided in Chapter Five of the *Book of the Fifth Age* (and on the FIFTH AGE reference card) determine the spell point cost and *base difficulty* of a spell action. The spell point cost for a specific effect will



never increase and, in most situations, the total difficulty will equal the base difficulty. However, the Narrator may assess a penalty to the base difficulty whenever he deems that the circumstances surrounding the sorcerer make it hard for him to concentrate properly or might otherwise interfere with his spellcasting.

Penalties should be assessed based on how disruptive the distraction is. A raucous noise or sudden jostle might be cause for a 1-point penalty, while casting a spell in the midst of a great battle may result in a 5-point penalty. Trying to keep enough concentration to cast while under the close scrutiny of a dragon overlord could give a hero a 10-point penalty. Each Narrator is free to assign his own values to different individual disruptions, but he should take care to maintain a sense of proportion between the seriousness of the situation and the penalty it creates.

Example: Palin Majere knows a spell which will cause a ball of flame to engulf someone within the immediate area, causing 10 damage points (base difficulty/spell point cost = 14). In the classroom, the spell's required action score would be 14. However, if Palin were ambushed by a draconian minion of Malystryx, the difficulty number might become 17 (assuming a 3-point penalty for surprise and ferocity). Trying to cast the same spell in the middle of a battle between a unit of Knights of Solamnia and an equal number of Knights of Takhisis would prove even more difficult, perhaps resulting in a difficulty number of 20 or higher (a 6-point penalty or more for spellcasting in the midst of a major battle).

## Effects of Study

With the advent of sorcery, a magical art that relies upon the caster's understanding of and sensitivity to forces present in all things (as opposed to

High Sorcery, which depended on memorizing incantations and performing ceremonial gestures), it would seem that the advantage to be gained through extensive study has been lost. This is not, however, precisely true. While success as a sorcerer depends more upon a holistic understanding of the forces of creation than spell-specific rituals, it still takes a considerable amount of study and practice to create a specific sorcerous effect repeatedly, particularly under adverse conditions such as combat.

Study does not necessarily mean attending a school or formal lesson. It indicates giving considered thought,



researching similar efforts by other sorcerers, and making useful preparations before attempting spells that have not yet been mastered. For the purpose of the game, any spell effect that is, in the Narrator's opinion, commonly used by the hero (or most sorcerers trained in the school of sorcery involved) may be considered "mastered." For example, all students of pyromancy will have mastered spells which cause fire to appear and inflict damage upon everyone in a general area (whether the fire takes the form of a ball, cone, or simply spontaneous combustion is immaterial).

Any spell action the Narrator rules particularly difficult, original, or complicated is considered an "innovative spell," subject to special restrictions and penalties.

## Innovative Spells

Spouting sorcerous theory and postulating about the required energy and potential effects of a new spell are one thing; actually casting it and achieving the desired results is quite another. No matter how well a sorcerer understands his art, things never translate exactly as expected when taking a spell from theory to practice. For this reason, the first success with a spell is more difficult to achieve than any other. Once a hero has actually produced the effect, repeating it is significantly easier.

One thing that makes attempting new spells easier is abundant preparation. A hero who reads a sorcerer's notes (or better yet, talks to him personally) about similar spells he has attempted will increase his chance of success at an innovative spell of similar design. Any difficult spell can be made easier by breaking it up into smaller component spells and practicing these before attempting the grand whole spell. Finally, assistants or co-casters not only make it easier to do more research in less time, but can also reduce the base difficulty of a spell (see "Group Castings" on page 67).

Attempting any innovative spell assesses a -5 penalty to the caster's action score for this action. In other words, a sorcerer with a Reason score of 6 who plays a 7♥ card for his action would not generate an action score of 13 as expected ( $6 + 7 = 13$ ). Rather, he would generate an action score of 8 ( $13 - 5 = 8$ ).

This penalty may be offset through study, research, and other types of preparation. These include

• **Library research:** A sorcerer can gain a +1 bonus to his action score for spending one full week researching books, scrolls, diaries, and first-hand accounts of previous attempts to cast spells similar to the one he is planning. A maximum of a +4 point bonus may be gained in this manner.

• **Personal advice:** If the sorcerer spends one full day discussing his plan with a character who has succeeded at a similar spell, or two full days discussing it with a sorcerer who knows the school the spell falls under, he gains a +1 bonus to his action score. A maximum of a +2 point bonus may be gained this way.

• **Skilled assistants:** Fellow sorcerers can be of invaluable assistance in preparing for an innovative spell action. Each assistant with a Reason code of "A" and an understanding of the appropriate school of sorcery adds a +2 bonus to the action score for the spell action, and each assistant with a Reason code of "B" adds a +1 bonus (to spells of his own school). A maximum of +4 bonus points may be gained this way; although a sorcerer may have as many assistants as he likes, as the old saying goes, "Too many cooks spoils the spiced potatoes".

• **Unskilled assistants:** While those unskilled in the art of sorcery can be of some help, their impact is undercut by the fact that the caster must constantly review their work to be sure that errors do not creep in. A +1 point bonus can be gained for two assistants with Reason codes of "C" or for four assistants with Reason codes of "D." A maximum of a +2 point bonus may be gained this way. Characters with Reason codes of "X" can offer no help and, in fact, assess a -1 penalty to the action if they are not prevented from "helping out as best they can."

Of course, not all of these aids may be available in a given situation. In order to do library research, the sorcerer must have access to a collection with information pertinent to his subject. In order to get personal advice, he has to find skilled spellcasters willing to spend long periods of time speaking with him. The availability of resources is up to the Narrator's best judgment.

## Extended Invocations

Another form of study which may affect spellcasting is purposely long invocation times. The difficulty modifier for invocation time can never be lower than 1 point, as described in the basic magic rules. However, once all the possible preparations have been made, a hero can increase the likelihood of success of many spells by stretching the invocation over a significantly longer period of time. These lengthy castings consist of preparing the thirty-minute version of the spell to the very verge of completion, but returning to the beginning rather than actually releasing the magical energy. The theory is that each time he repeats the spell, the caster makes slight improvements on his frame of mind and concentration, thus making the final spell as close to perfect as possible.

Below are the suggested effects for extended invocation times. Narrators are, of course, free to amend them as they see fit.

• **Four-hour invocation:** The cost of the casting action is reduced by 4 spell points. This reflects the conservation of energy made possible by such a concentrated effort.

- **Eight-hour invocation:** As above, plus the player plays a card from his hand for the action normally, then flips the top card of the Fate Deck. He may choose either of the two to generate his action score and discard the other.
- **Twelve-hour invocation:** As above, plus the action automatically gets a trump bonus, regardless of the suit of the card played.
- **Mishap:** If the sorcerer completes an extended invocation but incurs a mishap, he must spend double the normal number of spell points he would have spent had the spell succeeded. If he hasn't enough points remaining to pay the increased cost, he loses all his remaining sorcery points and may not recover any for a number of hours equal to the difference between what he had to pay and what he actually paid. For example, a sorcerer gets a mishap while trying to cast a spell that costs 14 points. He has only 16 points left, so he may not recover any spell points for twelve hours (14 doubled is 28, minus 16 available points leaves 12). Furthermore, regardless of whether he could pay the additional cost, he falls unconscious and does not wake for ten hours less one hour per point of his Endurance score.



## Long-Term Durations

The basic rules for sorcery in the *DRAGONLANCE: FIFTH AGE* boxed set cover practically every spellcasting situation likely to come up during an adventure. Just about any spell effect that a sorcerer can conceive of can be created. However, because of the boundaries built into the spell point charts, every spell must have a pre-set duration; it is not possible to create spells that last indefinitely. While many sorcerers may yearn for the days when they

could cast permanent spells, this is just one of the changes they have had to get used to in working with this new sorcery. Still, there is one school of sorcery which fairly cries out for the possibility of permanent magical effects: enchantment.

Many magical items and potions and most scrolls lost their powers with the withdrawal of the gods. It seems only natural that, to recreate all the magical items that had lost their power, newly trained sorcerers would try to cast permanent enchantments as some of their first effects. Alas, it was not that easy. The secret of permanent enchantments has eluded even this age's most prominent magical researchers.

Still, some progress has been made. Sorcerers can now cast spells that last longer than once thought possible. Some groups of enchanters have reported successfully casting spells that lasted a month, six months, a year, or more. Some have even cast spells which to this date have not dissipated; it is not certain if these spells are actually permanent, but they certainly seem to be. The method has not been perfected yet, and these sorcerers still cannot guarantee that any individual spell will last any longer than an hour (the longest time guaranteed on the spell duration chart). They are teaching their methods to others, however, so the availability of long-term (and even permanently) enchanted items is slowly increasing.

## Casting Long-Term Duration Spells

So far, the only school capable of producing long-term durations is the school of enchantment. In order even to attempt an extended duration spell, a sorcerer must be an enchanter. However, this is not the only requirement. If the spell being cast is anything more complex than a simple bonus to attack or defense rating, the caster also must be skilled in the school of sorcery most closely related to the desired effect. (For

instance, if the spell attempts to make a crystal give off a radiant light, the sorcerer must be skilled in enchantment and spectramancy.) This is required for all sorcerers involved in the casting (see "Group Castings") and works the same way as any other enchantment, (described in Chapter Two).

In order to cast a spell with a long-term duration, the player must declare this as his hero's intent before the sorcerer attempts the casting. He must tell the Narrator that the spell is intended to be of longer duration than usual and decide exactly how many spell points his sorcerer will spend in the effort before he plays any cards for the action. This number should be as close to his estimated action score as possible, for if he doesn't assign enough spell points to the action, a high action score will not have enough energy to work to its full capacity (see below). If the spell succeeds at all, the sorcerer must spend the full number of spell points regardless of the actual duration.

The minimum action score of a long-term duration spell is determined by adding two numbers together:

$$\begin{array}{l} \text{Base difficulty} \\ + \text{Difficulty modifier} \\ \hline \text{Minimum action score} \end{array}$$

### Base Difficulty

The *base difficulty* for a long-term duration spell is equal to the difficulty of the spell when cast at a duration of one hour. If the action score generated exceeds this level, the spell succeeds. If this action score does not exceed the minimum action score (or the minimum spell point cost is not paid), the spell lasts for only one hour and then dissipates.

### Difficulty Modifier

The *difficulty modifier* represents the work involved in achieving the longer duration of a spell. Simpler spells will be easier to infuse with extended life, while more complicated ones will be





much harder to prolong. The Narrator must determine the relative degree of difficulty (*average, challenging, etc.*) of the spell being attempted on the action difficulty chart (*Book of the Fifth Age*, page 47). The corresponding difficulty rating becomes the difficulty modifier for the spell.

For example, a spell which the Narrator decides is *easy* would have difficulty modifier of +4; one which seems *daunting* would have a +16 difficulty modifier. For spells the Narrator deems *impossible*, 24 points is merely the minimum difficulty modifier; Narrators are free to assess as high a difficulty modifier as they consider appropriate. Therefore, it is entirely possible to have a long-term duration spell whose minimum action score would be nearly impossible to achieve.

### Minimum Action Score

An action card is played normally to generate an action score. If this action score exceeds the *minimum action score* (after applying the difficulty modifier) and the spell points spent cover the full cost of such an action, the hero has achieved a long-term duration.

While a sorcerer will surely know whether or not he has succeeded at a long-term duration spell, he will not know exactly how long the spell will last. The result of the "Determining Duration" section at right is for the Narrator alone to know. However, casting spells which break the usual boundaries of sorcery is not something to undertake lightly. The heavy toll for creating such powerful spells is described in "The Price of Success" (next page).

### A Sample Spell

Mistress Jenna (Re 9A) wishes to imbue her staff with the permanent ability to shine with a magical light so she no longer needs the use of a lantern. She knows both the necessary schools of sorcery: enchantment and spectramancy. Her player has a 9♦

card to play for the action and so announces that she will spend 30 sorcery points, hoping for a high trump card. The spell's base difficulty is determined to be 13, and the Narrator decides the spell is an *easy* one, as Jenna has cast it many times before for shorter durations. The minimum action score is set at 17 (13 + 4).

Jenna's player plays her 9♦ card and flips the top card of the Fate Deck, revealing the 5♦. Since this is also a trump card, the next card, the 8♦, is also added in. This makes the action score 31 ( $9 + 9 + 5 + 8 = 31$ ), while the spell points spent total 30, both significantly higher than the minimum action score. The spell succeeds and will have a long-term duration, but Jenna does not know exactly how long.

### Determining Duration

Once a long-term duration spell has been successfully cast, the Narrator must determine its actual duration. The sorcerer who cast the spell will rarely have anything other than a broad idea of how well he accomplished his work. (If he presses for information, Narrators should feel free to tell a player that his enchantment will last for such periods of time as "less than a month," "more than a year," or "you have no idea.")

The length of a long-term duration spell is determined by subtracting the minimum action score (generated above) from the energy put into the casting:

$$\frac{\text{Spell strength} - \text{Minimum action score}}{\text{Duration score}}$$

### Spell Strength

The amount of energy and effort put into a casting determines its *spell strength*. This figure equals the action score generated for the spell or the total number of spell points spent (decided before the action score was generated), whichever is lower. Therefore, a high

action score is useless if the player allocated too few sorcery points, and many points must be spent and wasted if the action score is not high enough.

### Duration Score

The chart below will help the Narrator determine the exact length of a successful long-term duration spell. Although this chart provides some exact figures, interpretation is encouraged. The only hard-and fast rules should be that a *duration score* of 1 results in a minimum length of one day, and no spell is ever truly permanent unless it has a duration score of at least 100. Other than this, Narrators are free to assign durations according to the needs of their campaigns.

Duration Score	Length of Spell
1	1 day
5	1 week
10	1 month
20	1 year
50	100 years
75	1,000 years
100	Permanent

### Jenna's Spell Result

In the example on the previous page, Jenna succeeded in casting a long-term duration spell. The spell strength was 30, the number of spell points she allocated before casting (it could have been 31, the action score, if she had allotted more spell points to the effort). With a minimum action score of 17, this makes her duration score 13 ( $30 - 17 = 13$ ).

According to the chart, this score puts the length of the spell at somewhere between a month and a year. The Narrator may decide exactly how long to let the effect last, can remark that the light slowly begins to fade after a month or so has passed, or may simply wait until an appropriate point in the campaign storyline to declare that the staff no longer has any magical energy.

### The Price of Success

Successfully casting a long-term duration spell means that the sorcerer has imbued an enchanted item with a bit of himself. He has not merely manipulated the sorcerous energy within and surrounding the item, he has used his own energy to insure the continuation of the spell effect. This act, forcing primal forces of magic to go against their nature, has a high cost attached to it.

Every time a sorcerer successfully casts a long-term duration spell, he permanently loses a portion of his magical power. The energy used to make a mundane item magical is actually transferred from the sorcerer into the item itself. As a result, the sorcerer permanently lowers his maximum available sorcery points by a number equal to the base difficulty of the spell. These spell points do not regenerate with time, and the sorcerer can never regain them. Improving his Reason score will raise his available spell points normally, but the penalty must be applied to his new spell point total.

In the example above, Jenna would permanently lose 13 sorcery points, dropping her total (if this was her first successful long-term casting) from 81 to 68 points. If she ever managed to raise her Reason score to 10, her available spell points would be 87 instead of 100.

Furthermore, after a hero has lost more than one-third of his sorcery point total this way, the Narrator is free to assign an additional story-based penalty, if one is appropriate. For example, if the hero has lost many spell points casting long-term pyromancy spells, the Narrator may rule that his ability to cast spells from that school has been impaired; from now on, all pyromancy spells he casts will carry a -3 action penalty.



## The Fine Points of Permanence

Making permanent objects may seem particularly difficult; it is intended to be so. Sorcery is about the manipulation of energies within objects, not about changing their very nature.

Those who have experimented with long-term duration spells have found them much easier to cast successfully in a team effort. A group of sorcerers who all know the same two or three schools of magic can generate action scores well above what even the luckiest single sorcerer could manage (see "Group Castings"). However, every sorcerer involved with the casting of the spell suffers the same consequences. So, while success is more easily achieved, the mages burn out their magical abilities in a shorter period of time.

It might seem that the heavy price of making lasting magic would bring an end to attempts to create enchanted scrolls and potions. However, these sorts of items operate under slightly different rules than do most extended duration spells and are usually more economical to make than permanently enchanted items (see "Special Magical Items" on page 70). In the end, this line of research may lead to an easier way to create permanent enchantments, but so far no progress has been made toward that end.

## Using Enchanted Items

One of the benefits of the long term duration spell is that the spell effects imprinted on an item are reusable without the expenditure of spell points. Items with simple enchantments are active every time the weapon is used (and work as described on page 88 of the *Book of the Fifth Age*). For more complex enchantments (generally ones involving spell effects from schools other

than enchantment), however, a spell point cost is attached to each use of the power.

If an item is one which, in the days of High Sorcery, would have been created with a specific number of "charges" before the item is exhausted—such as wands of fireballs, lightning bolts, and other particularly powerful effects—then a specific number of spell points must be spent each time a "charge" is used. As a rule, this cost equals to the minimum action score of the initial enchantment. These spell points are paid by the item itself.

Enchanted items with charges are activated when a specific action is performed upon or with the item. Examples of these trigger mechanisms include opening a box or book, submerging the item in water, working a mechanical lever, waving the item in a particular pattern, and simply concentrating and willing the item to work. Heroes may have to attempt an *easy Reason* action to activate the item, as described in Chapter Five of the *Book of the Fifth Age*, if the Narrator deems it necessary.

Every enchanted item has a reservoir of spell points which is equal to the maximum spell point total its maker had at the time he created the item. In other words, an enchanter with a Reason score of 7 would create enchanted items with a reservoir of 49 spell points available each day. The item will always have 49 spell points available each day, even if the caster later raises his Reason score. Likewise, items regain spell points the same way a sorcerer does, 1 point per hour (refreshing itself completely the next day). If an item has no spell points left in its reservoir (or too few points to hurl a charge), it is exhausted until it has regained at least enough spell points for one charge.

Example: The enchanter described above creates a wand which hurls +20 damage fireballs over a very long range. The initial enchantment had a minimum action score of 17, so every

time the wand uses a charge it uses 17 spell points. The wand has 49 spell points, therefore it can only fire two charges before it is exhausted ( $49 - 17 = 15$ ). Once the wand has been unused for two hours (and regained two spell points) it may be used to cast one more charge ( $15 + 2 = 17$ ). After that, however, it may not be used again for at least seventeen hours or until the next day.

## Extraordinary Spell Parameters

Having discussed the possibility of extended invocation times and durations, it seems prudent to say a word about expanding other spell parameters. The charts given for determining spell difficulty were designed with the thought of covering all reasonable possibilities. However, it is clear that from time to time heroes will want to try extraordinary feats of sorcery. What should a Narrator do, for example, if a sorcerer wants to cast a spell that affects an area larger than a house?

The answer is, as always, that he should use his best judgment and improvise. To aid Narrators to that end, though, is the following advice:

- Narrators should assess severe penalties to spell actions which should not work (or bonuses to those which should not fail). They may alter the difficulty number to a point that they consider fitting for the action being attempted, regardless of what the charts say the difficulty should be. As stated in the "Difficulty vs. Cost" section, sometimes a spell is just more difficult to cast than it "ought" to be according to the basic rules.
- Cooperative magic (see "Group Castings") ought to have the possibility of more powerful effects than individual spellcasters might achieve working alone.
- Narrators should never allow the

heroes any chance to succeed at blatantly impossible actions. No matter how hard they try, they will never split the world asunder or instantly kill a Great Dragon solely through their own sorcerous powers.

- Absolutely no player may use the letter of the rules to disrupt the story. The premise of the SAGA rules is that the story is the most important thing. No rule or regulation ever has power over the tale being told.

## Group Castings

As with most things in life, spellcasting can be done more effectively and more efficiently when a group of heroes works together to achieve a common goal. Cooperation is the one weapon the humanoid races of Ansalon have that even the mighty dragon overlords can neither overpower nor achieve themselves.

There are two ways a sorcerer in the act of casting a spell can make use of a group of willing assistants. First, a number of sorcerers may work together, cooperatively casting a spell. This is called a *combined spellcasting action*. Alternatively, a single sorcerer may cast a spell while drawing on the power, expertise, and discipline of a group of supporters, who may be of any role, sorcerous or not. This is called a *coordinated spellcasting*. In both cases the difficulty and opposition ability vary from spell to spell.

### > Combined Casting

Difficulty:	Varies
Action ability:	Reason
Opposition ability:	—

**Comments:** When a group of sorcerers works together to cast a spell, the spellcasters greatly increase their chance of success. The difficulty of the spell is figured normally, and the hero with the highest Reason score performs the action. The action score, however, is determined by adding together the

Reason scores of all the participating sorcerers. Each sorcerer must be skilled in the school of magic being used and must likewise pay the spell point cost for the action.

Participating in a combined spell action counts as a sorcerer's action for that combat minute (or other period). He may do nothing other than participate in the casting for its full length (therefore, if the invocation time is particularly long, he may lose two or more opportunities to perform his own individual spell actions). During this time he may neither attack a foe nor defend himself from counterattacks (his defense automatically fails and he suffers damage normally). Should a participating sorcerer leave the casting for any reason, or be knocked unconscious, the spell is disrupted and the other sorcerers all suffer the same consequences they would have incurred if the action had resulted in a mishap.

For example, say the Master of the Tower (Re 10) and his two comrades,

Jaclyn Cashell (Re 8) and Grevasse (Re 7), work together to cast a spell to divine the outcome of an upcoming battle. Since all three have been trained in the divination school, they may perform a combined spell action together. They add their Reason scores first ( $10 + 8 + 7 = 25$ ). The Master is the lead sorcerer (his Reason score is higher than is the others'), so his player would play the action card, in this case the 5 ♜. Since this card was trump, the player flips the top card of the Fate Deck to reveal a 3 ♠, which yields a total action score of 33 ( $25 + 5 + 3 = 33$ ). All three will, of course, have to pay the full sorcery point cost of the spell, but they have achieved a success level well beyond what is normally considered impossible, proving that when sorcerers as powerful as these three work together, there is very little they cannot accomplish.

Groups performing spells with a difficulty rating of 24 or higher do not automatically gain one quest as an individual sorcerer would after com-



pleting a spell considered an *impossible* action (see Chapter Three of *Book of the Fifth Age*).

**Mishap:** Any mishap that occurs during a combined casting affects the entire group (although the Narrator may give the sorcerers the opportunity to protect themselves individually). Suggestions for appropriate mishaps can be found in the "Magical Mishaps" section (page 76). For example, say the sorcerers were trying to divine information from a time too far in the past (scrying on the creation of Krynn, for example) and failed. They might each be asked to succeed at a *desperate Reason* action or suffer severe memory loss, leaving the possibility that the Master and Jaclyn may escape unscathed while Grevasse is left a temporary amnesiac.

## ➤ Coordinated Casting

**Difficulty:** Varies

**Action ability:** Reason

**Opposition ability:** —

**Comments:** In situations where no sorcerers are available (or willing) to join a hero in a combined casting, he can still use an untrained (or mixed) group of volunteers to help him cast his spell. This is a two-step process. First, the spellcaster must coordinate his assistants. Second, he must attempt the spell action.

To coordinate a group of assistants, the sorcerer must succeed at an *average Presence* action. This represents his ability to communicate what he wants the group to do and when he wants them to do it. Should the coordinating action fail, the sorcerer may not attempt the spell action.

If the coordinating action succeeds, the sorcerer goes on to attempt the spell action. He determines its difficulty normally, but adds one-half the combined Reason scores from his assistants to his action score (rounding fractions down).

The spell points for the action can all come from the spellcaster or from

any or all of the assistants. The assistants decide individually how much energy they want to offer to the casting. Nonsorcerers calculate their sorcery points by squaring their Reason scores the same way spell users do; they just cannot access to this energy on their own. If the total of spell points contributed is not enough to pay for the spell, the caster must make up the difference. If there is a surplus of spell points, the caster must still pay at least 1 point per spell he coordinates.

Contributing spell points to a coordinated spell action counts as a hero's action for that combat minute (or other period); he may do nothing other than participate in the casting for its full length (therefore, if the invocation time is particularly long, he may lose two or more opportunities to perform his own actions). During this time, he may neither attack a foe nor defend himself from counterattacks (his defense automatically fails and he suffers damage normally). Should a contributing hero leave the casting to engage in battle or be knocked unconscious, the sorcerer must succeed at a *challenging Presence* action in order to continue with the casting. If this action succeeds, the spell goes on as before, albeit minus the spell points the missing hero would have contributed (which the sorcerer must now provide); if it fails, the spell is disrupted and everyone still involved suffers the same consequences they would have if the action had resulted in a mishap.

For example, say Palin and Ulin Majere, returning from a quest to rescue Usha from a prison camp, are ambushed by draconians. Palin wants to use his knowledge of summoning to transport the group to safety but, due to the battle at the prison, does not have the sorcery points to pay for the 16-point spell. He and Ulin cannot perform a combined spell action, since Ulin is not schooled in summoning. Palin therefore decides to perform a cooperative casting and asks Ulin and





Usha to offer him whatever energy they can. Usha offers 5 spell points worth of energy and Ulin offers 10. Palin uses 1 point of his own depleted resources. The action score is determined by taking Palin's Reason score (10) and adding half the total of the contributors' Reason scores. Usha has a Reason score of 8, as does Ulin ( $8 + 8 = 16 \div 2 = 8$ ). Using this total (10 + 8 = 18), Palin's player lays down an action card and resolves the action normally.

The number of assistants a sorcerer can coordinate is determined by his Presence code:

Presence	Number of Assistants
A	Large group (10 people)
B	Small group (5 people)
C	Couple (2 people)
D	Individual (1 person)
X	—

**Mishap:** A mishap in a coordinated spellcasting is directed at the spellcaster only. However, all assistants must pay double the number of spell points they volunteered for the casting and will remain dazed and disoriented for ten minutes less one minute per point of Endurance they have. Suggestions for appropriate mishaps can be found under "Magical Mishaps."

## Competitive Spells

Sorcerers may be able to tap into the primordial magic of Krynn, but they are still only human (or elf, or gnome, as the case may be), as likely to disagree and work at cross purposes as any other group of individuals. However, while warriors can get into a tug-o-war over a sword, and rogues can wage a war of pocket picking, sorcerers do not have such an obvious, physical manifestation to their disputes. Two sorcerers skilled in the same school can wrestle over control of a spell effect with no outward sign of the competition except the strained looks on their faces.

Competitive spells occur only when two or more sorcerer heroes share a

common school. The competition is actually over control of an existent spell effect—the sorcerers cast separate spells ordering the effect to behave in the manner each desires. This situation cannot arise between a hero sorcerer and an opposing character; in that case the hero's spell is considered simply a resisted action.

When two or more sorcerer heroes engage in this type of competition, each player must announce exactly what his hero is trying to do magically to the spell effect. They all then attempt spellcasting actions, and the hero who succeeds by the most points controls the spell effect for this attack. The effect he sought occurs, and the other heroes must wait until the next attack to attempt to wrest control of the effect from him. All the heroes must pay the full number of sorcery points their attempted spell actions cost, regardless of whether they succeeded.

If one sorcerer is clearly in control of the effect, the Narrator may, if he chooses, give that hero an automatic trump bonus to his next Reason spell action to simulate his pre-existing dominance of the situation.

## Special Magical Items

The history and folklore of Krynn is replete with magical scrolls, potions, weapons, and enchanted items of all descriptions. The gods of magic obviously were proud to see their gifts infused into diverse vessels, and allowed the practitioners of High Sorcery to create as many magical items as they could manage during their mortal lives. Almost every group of adventurers in previous eras carried with them at least one or two scrolls or potions—quite often designed to help heal the seriously wounded. Most of these items have become inert or have completely dis-

appeared since the withdrawal of the gods. Until recently it has been impossible to replace them using sorcery. A catalog of magical items which have survived into the Fifth Age has been compiled by Jaclyn Cashell, head librarian of the Tower of High Sorcery in Wayreth. This work describes in detail the workings of all known items of magic and is considered the definitive guide to enchantment under High Sorcery. (This information may be found in the *The Last Tower* dramatic supplement.)

The discovery of a method for casting spells with long-term, possibly even permanent, durations begs the question of whether or not it is possible to make such items widely available again.

## Scrolls

While most magical effects can be created by both High Sorcery and modern sorcery, there are definitely some things that each does better than the other. Today's sorcery is much

more versatile than High Sorcery, with its rigid reliance on incantations, material components, and ritualistic gestures. However, the essence of High Sorcery spells could, under the right conditions, be imprinted onto a scroll for use whenever needed. Modern sorcery is about activating magical energy within objects and immediately shaping it to the caster's needs. This is not a process which can be simulated by words on a page.

Scrolls cannot be made to carry the essence of today's sorcerous spells. In other words, despite the efforts of dozens of the Academy of Sorcery's best minds, spell scrolls do not work in the Fifth Age the way they did in previous ages (however, see "Single-Use Items" on the next page).

## Potions

Potions are another idea that has carried over from the methods of High Sorcery, but they have fared little better than scrolls in their translation to



modern magic. A very few of the old potions do still work, more because of the natural properties of the ingredients than a successful translation of magical methodology. Mostly these potions are poisons or brews which induce sleep or aid healing. In well over ninety percent of the cases, though, recipes for potions from before the withdrawal of the gods do not work in the Fifth Age as they did before the Chaos War, and the alchemical formulae for creating them now produces only inert liquids (however, see "Single-Use Items," below).

## Single-Use Items

Other types of magical items have been much easier to reproduce using modern techniques. Originally these remained potent only over the very short term, considering duration limitations. However, with the discovery of a method to cast long-term duration spells, it has once more become possible to enchant items to produce specific magical effects for long periods of time. This process, however, exacts a high price from the caster: He must permanently give up a portion of his sorcerous abilities every time he casts a long-term spell. Fortunately, Academy researchers working to revive the art of scrollmaking discovered a "loop-hole" in the sorcery of long-term duration spells: single-use enchantments.

Single-use enchantments are cast exactly as other long-term duration enchantments are (see page 62), but the item can produce the magical effect only once, and the sorcerer's spell point loss is not permanent. When someone trips the enchanted item's trigger, the spell imbued in the item goes off. The item then becomes mundane once more, and the spell points invested in it return to the sorcerer who cast the enchantment.

Any item that can be affected by sorcery may be turned into a single-use magical item, but enchanters who specialize in this process prefer to use cheap, easily replaceable materials. Oddly enough, the two most popular media among enchanters today are scrolls and potions. There is nothing actually magical about the parchment or liquids involved in these spells—the sorcerous energy is not bound in the parchment and ink, nor is it distilled into the colorful brew. Rather, the enchantments are set to be triggered (or activated) by breaking the seal on the scroll or emptying the vial; it is in no way required that the user actually read the scroll or drink the potion. It is important to realize that modern sorcerers have copied only the *form* (the scroll or potion) from the era of High Sorcery, not the actual type of magic.

Perhaps the use of scrolls and potions is the enchanters' way of showing respect for the departed gods of magic, using their old vessels as a tribute to the long, honored history of High Sorcery. Or, maybe the forms of the scroll and potion are so deeply ingrained in the tradition of magic users that finding a method to include them in modern sorcery provides a comforting sense of continuity.

## Using These Items

Single-use magical items work in practically the same way that other enchanted items do; how-



ever, they use a number of trigger mechanisms that cannot be employed with items meant to be used repeatedly. Examples of such trigger mechanisms include breaking the seal on a scroll, emptying a vial of liquid, snapping or tearing the item in half, burning the item, and breaking the item over the target.

The only real difference between wielding reusable and single-use magical items is that one-shot items have no set invocation time. The enchantment is bound to the item in such a way that the user controls how quickly the energy is released. When a hero wants to activate a single-use magical item, he should declare how long the effect will take to manifest. He must then consult the invocation time spell design chart (chart I on the FIFTH AGE reference card) and pay the number of sorcery points associated with his chosen invocation time. Generally, a hero will want to use 4 or 5 spell points to gain a one-minute or instant invocation. However, if for some reason he is budgeting his spell points (perhaps to use with another magical item), he may call for longer invocation times, causing a delayed effect while he concentrates on releasing the enchanted item's magical energy.

For the purpose of using magical items, it is assumed that heroes all have a number of sorcery points equal to the square of their Reason scores, just as if they were sorcerers. Normally, the hero cannot access these latent spell points, but the enchantment cast on the item is designed to tap them to power itself.

## Magic Batteries

As the basic understanding of sorcery increases, it becomes possible for spell-casters to create more and more powerful spell effects. These strong new spells, however, have proportion-

ally higher difficulties and spell point costs. Several sorcerers working together can generate an action score high enough to succeed at almost any spell. However, gathering enough spell points to actually attempt the spell is a much more difficult problem. Sorcerers have a limited number of spell points available to them, and, even if they do have enough for a mega-spell, they are understandably hesitant to attempt it for fear of exhausting their resources.



Considering the fact that many sorcerers ignore more mundane aspects of their education in order to learn more about their specialty, it is easy to see why they might be averse to committing large portions of their energy to single spells. The solution to the problem of not having enough spell points to cast high-powered spells is, if not solved entirely, lessened by a nearly overlooked ramification of the nature of sorcerous energy.

The spell points that sorcerers use are the manifestation of the spark of god-energy, an inheritance from the divine creation of their races. Every creature that is a creation of the gods carries within him a bit of the divine—a bit of magic. However, this statement is true of *all* the gods' creations. Every rock, lake, cloud, and fire on Krynn contains a bit of the gods. These natural phenomena might, therefore, be used for the energy they contain.





The spark of the gods' magic can be found in every item and substance on the planet. Every mote of dust in Ansalon can be considered a *magic battery*, based on the power of the gods at its heart. However, the energy needed to free that magical power is so great that the process leaves a sorcerer nearly drained and yields very little energy in return. In other words, while it is possible to draw spell points out of any pebble, raindrop, or spark, the process is impractical because it costs more spell points than any normal item contains.

Research conducted by Ulin Majere, with the help of the enigmatic Shadow Sorcerer, has revealed one type of item which freely yields a large number of spell points: magical artifacts. Enchanted items from the time before the Second Cataclysm are infused with the power of the gods and can be tapped relatively easily for their energy. Any sorcerer who holds such an artifact may freely drain away its spell points in order to power his spells. However, if more than a quarter of the sorcery points in an item have been drained, its magical abilities do not function until it has been allowed to recover all its lost points. An artifact which has been leeched of energy rejuvenates at a rate of 1 spell point per week. Exactly how many spell points a particular artifact has—and whether they are sorcery or mysticism points—is for the Narrator to decide. However, the following chart may be used as a general guideline:

Type of Artifact	Spell Points
Item of distinction	10-20
Item of renown	20-40
Item of fame	30-60
Item of glory	50-100
Item of legend	100+

## Magical Reservoirs

One other possibility exists for sorcerers desperate for naturally occurring sources of magical energy. For years, visitors to many of the legendary and

historic sites of Ansalon have commented that these locales have a magical air about them. This is, in fact, more literally true than most visitors would believe. For some reason, places of historical importance—where the fate of the world has been decided, where the gods themselves have stopped to note the actions of mortals—are steeped in magical energy. The very rocks, plants, and air in places like the Tomb of Huma, Life's Spring, the heart of the Blood Sea, and even Dargaard Keep (home of the murderous Lord Soth) fairly crackle with magic. Any sorcerer (or mystic) who casts spells in such places of power may find the spell points he needs simply flowing out of the air.

This source of spell points, however, is not nearly so sure as draining an item of magic. Certain places of legend may serve as *magical reservoirs*, but they are also very nearly living, breathing beings unto themselves. Each one remains true to its past. A legendary site will supply spell points for those it deems worthy, heroes whose hearts and purposes match those of the site itself. The Tomb of Huma, for instance, proves a nearly limitless source of spell points for those who are pure of heart or are battling the forces of Takhisis. Dargaard Keep, on the other hand, would be a place in which a covetous, scheming spellcaster might find his spell energy bolstered. And, in any case, the spellcaster must use the reservoir's points immediately to cast a spell; they cannot use these spell points to replenish their own pool or "hold onto" them for future castings.

If a site of legend is besouled, if munitions of a faction antithetical to its nature take up residence, or if a sorcerer who appears worthy uses the site's spell points for an action that defies the spirit of the legend, the site might not produce any more spell points until such time as righteous heroes reclaim the land and restore it to its "proper" state.

Narrators are left to decide how much, if any, help a particular locale



yields as magical reservoir. Sometimes, legends of a site's sorcerous nature are merely rumors spread by overly poetic minstrels or proud locals. Other times, the site may not agree with the heroes' purpose or plan. Use of magical reservoirs is not a right. Only the proper hero in the right place at the right time can tap the magic of a particular spot. And, of course, Narrators should feel free to limit the number of spell points available from a single reservoir to prevent abuse.

Players should note that, although they may reap spell points from casting spells at legendary sites, there are also drawbacks. These sites are generally very public, well known places. Casting an extremely powerful sorcerous spell away from prying eyes will be nearly impossible. And if the heroes do successfully tap the magic of a location, they can be sure that the next time they go there they will find a dozen other sorcerers who have heard tales of the event and seek to claim the power for themselves. Word also will leak back to

the hero's enemies, who are likely to set a trap for him when next he visits.

## Focuses

A great deal of research has gone into building a personal magic battery, or *focus*. Unfortunately, no sorcerer has yet managed to create such an item. Most researchers have progressed with the idea that all items on Krynn are low level batteries anyway, so a sorcerer might be able to enchant a rock or small bauble so that he could store several days' worth of spell points in a vessel for use at a later time. As of yet, though, no sorcerer has succeeded in manufacturing an item to serve as a focus. Mystics have suggested that sorcerers should limit themselves strictly to unaltered natural items, but this has not yet worked, either.

Most enchanters seeking to create a focus agree that the amount of energy contained in an object is fixed. In every known case, attempts to store more magical power than the object



could normally hold has ruined the item.

Some scholars of the new magic believe that sorcery comes from the result of the gods hammering into shape primordial chaos itself, and suggest that releasing this energy could have catastrophic consequences. It might be dangerous to attempt to unlock and alter the potential power stored in natural materials, for in doing so, the enchanter may unleash more power than he can control.

## Magical Mishaps

Sorcery is an art which is very loosely defined. There are no spell lists or other artificial restrictions placed on a sorcerer. Whatever spells he can conceive of, and has the energy to create, are his for the casting. This, however, leaves the Narrator in a bit of a quandary. If he does not know in advance what magical effects a sorcerer will attempt to create, he cannot plan for such contingencies as spell failure or mishap.

This is ultimately a situation which cannot be remedied. The fact of the

matter is that the Narrator's job is a difficult one. He will repeatedly be called on to make snap decisions which will determine the heroes' fates and even lives. Fortunately, though, it is possible to give the Narrator a guide to help him make his decisions.

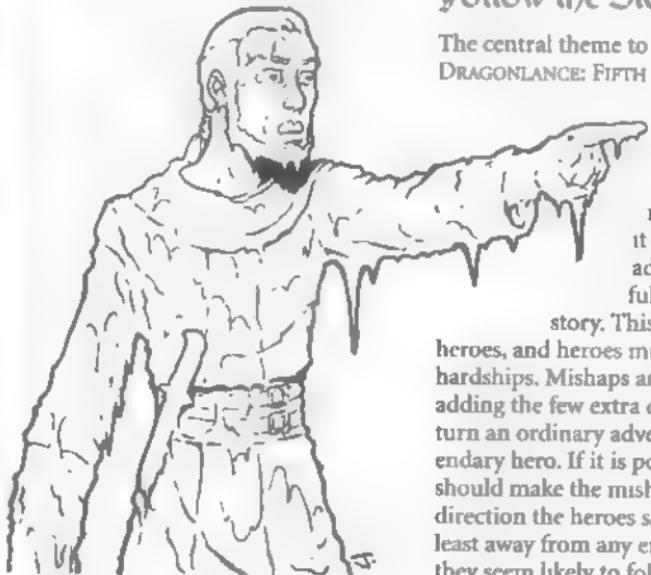
## Crime and Punishment

The best rule of thumb to use when deciding the result of a magical mishap is to "make the punishment fit the crime." While mishaps represent bad luck more than they do retribution, the Narrator should weigh the motives of the sorcerer in casting his spell. If he was selfish, greedy, or otherwise ignoble, the Narrator should feel completely justified in ruling harshly, with the mishap causing the hero personal loss, public embarrassment, or even physical danger. If the spell was cast in the name of charity, sympathy, honor, or some other selfless cause, the Narrator may want to temper the mishap somewhat. The heroes should have some kind of bonus for trying to do the right thing in a difficult situation, even if it didn't work.

## Follow the Story

The central theme to every good DRAGONLANCE: FIFTH AGE game is the story. That point cannot be stressed enough. Even a mishap, whatever it is, should advance, and hopefully add to, the

story. This is a game about heroes, and heroes must overcome hardships. Mishaps are Fate's way of adding the few extra challenges which turn an ordinary adventurer into a legendary hero. If it is possible, Narrators should make the mishap point out the direction the heroes should take (or at least away from any erroneous paths they seem likely to follow). This will let



them learn something from this bad situation.

## When All Else Fails

Sometimes a mishap will occur when there is simply no way to make it balance the scales of justice or tie it into the story. When all else fails, there are four types of mishaps applicable to just about any spell. Narrators who feel truly stuck for unique, story-based mishaps to throw at the heroes may want to choose an appropriate fate from one of the following categories.

### Reversal

A mishap that takes the intended result of a spell and turns it completely around is a *reversal*. Examples of reversals include a lightning bolt (or other attack) which strikes friends rather than foes, divinations which give enemies an insight into the plans of the heroes, transmutations which completely miss the desired effect (turning a door into mud rather than granite), and enchanting an item with a negative modifier instead of a positive one.

An alternative type of reversal would be one in which the spell takes effect exactly as the sorcerer planned, but the results and repercussions of the spell are opposite to his expectations. For example, if through geomancy he drives off a band of marauders with flying rocks and dirt, the townspeople end up being less than appreciative when they find out that the source of the ammunition was their corn fields. The bandits may be gone, but their crop is now ruined. They may not be able to survive the coming winter thanks to this hero's "help."

### Reflection

A mishap that causes a spell effect to happen to the caster rather than his intended target is a *reflection*. This type of mishap is most commonly

seen when an offensive spell (such as a pyromantic attack) damages the sorcerer rather than his target. Creative Narrators, though, can find more subtle applications for reflection mishaps. The new target of the spell does not necessarily have to be the sorcerer himself; instead, it may be his friends or even his possessions.

### Embarrassment

Sometimes a hero's most vulnerable spot is his ego. A mishap which does no real damage to anything other than the sorcerer's pride and reputation is simply referred to as an *embarrassment*. Perhaps the spell causes the hero to wind up standing in a public square soaking wet, covered in mud, or completely disrobed. Maybe his bungling destroys or permanently mars a local landmark. There is no end to the possible embarrassments a creative Narrator can inflict on a hero.

### Spell Point Cost

If no other option seems appropriate, the Narrator may always rule that some aspect of the spell went so terribly awry that the casting grew far beyond the hero's control. Not only did the spell fail, but it ballooned and used twice (or more) the number of spell points it should have. The physical result of this might be unspectacular, but the repercussions of doubling the *spell point cost* may be staggering, particularly for an expensive casting or after the sorcerer has already cast several spells that day. When recovery of spell points is measured in hours, this mishap can be the most feared of all.



# CHAPTER FIVE



*uch, my toe!  
Confound it!  
Lost my place.  
Stupid staff!  
Where's my  
hat?"*

— Enter, *Fizban the Fabulous,*  
*Test of the Twins*

Although the world of Krynn is a much less . . . umm . . . interesting place after the departure of the charmingly eccentric Fizban, many important sorcerers remain in the Fifth Age. No book devoted to sorcery would be complete without a section discussing some of these fascinating characters.

## Familiar Sorcerers

Characters like Palin Majere, the Shadow Sorcerer, and the Master of Wayreth Tower are central to the ebb and flow of current events in Ansalon. However, several other DRAGONLANCE: FIFTH AGE supplements (most notably *The Last Tower*) have already dealt with these characters in depth. To keep from repeating material, several sorcerer characters likely to have strong impacts on FIFTH AGE campaigns, but who have been detailed elsewhere, are presented in capsulized form in the following pages.

### Palin Majere

The most famous sorcerer of all in the Fifth Age, Palin Majere is the only

member of the Last Conclave (the group credited with the discovery of sorcery) that is an accessible public figure. He is the founder of the Academy of Sorcery near Solace and still has frequent contact with the Knights of Solamnia, Goldmoon and her disciples, the elven resistance movement in Qualneshi, and even the Master of Wayreth Tower. Many consider him the linchpin that keeps relations current and cordial between most of the disparate groups which oppose the Great Dragons.

Palin, nephew of the legendary Raistlin Majere, is now in his mid-fifties and, although his hair is streaked with gray and the lines on his face and hands are deepening, he remains a vibrant man with nerves of steel and a steadfast devotion to truth and righteousness. He spends most of his time teaching and studying at the Academy, but still makes himself available to aid or accompany heroes on truly worthy quests.

↳ **Palin Majere:** Human adult male, impulsive demeanor, *Legend, 1* (Ag 8C, Dx 8C, St 7D, En 7D, Re 10A (100), Pe 9B, Sp 9C, Pr 9C, Dmg +2 (quarterstaff), Def 0 (no armor), also acute hearing, sorcery (pyromancy, summoning, divination).

### The Shadow Sorcerer

In Krynn today there is no more enigmatic person than the Shadow Sorcerer. A stooped figure that is always hidden under layers of wispy, gray robes with a cavernous hood, no one knows for certain whether the Shadow Sorcerer is human or elf, or even male or female (most refer to him as male for convenience). His face, when not cloaked by his hood, is always covered by a blue-black metal mask.

Since walking out of the Desolation with a command of magic unknown since the Second Cataclysm, the

# WHO'S WHO

Shadow Sorcerer has become an infamous personality. He wandered for years predicting the downfall of mankind at the claws of the Great Dragons, but refused to teach the secret of his magic to anyone. Amazingly, he participated in the Last Conclave and was instrumental in unlocking the secrets of sorcery. Although rumors as to his real identity abound, no one knows the truth, and the Shadow Sorcerer seems quite content to remain a living mystery.

• The Shadow Sorcerer: *True race, age, and gender unrevealed, enigmatic demeanor, Legend, 5* Ag 9C, Dx 9B, En 9B, St 9D, Re 10A (100), Pe 9A, Sp 9B (81), Pr 9A, Dmg 0 (unarmed), Def -2 (source unrevealed), also acute sight and hearing, melee weapons (quarterstaff/+2), sorcery (geomancy, divination, spectramancy), mysticism (mentalism).

## The Master of the Tower

The mysterious figure who is the Master of Wayreth Tower is known by no other name. While the Master appears to be a very tall, vigorous human, he is actually a physical manifestation of the Tower itself, which is sentient (see *The Last Tower*). This secret is known by a very few powerful sorcerers, including Palin Majere and several members of the defunct Conclave of Wizards. However, it is possible for visitors to the Tower to guess the truth.

The Master is a powerful sorcerer; he can cast spells from any school and has the unique ability to create spells which directly affect living things. He can instantly move to any point within the Tower of Wayreth or the protective forest that surrounds it. Also, he can assume the form of any wizard from the Third or Fourth Ages of Krynn, and while in that form he knows everything that wizard knew.



- 6 The Master of the Tower: *Human adult male, thoughtful demeanor, Legend.* Ag 5C, Dx 5C, En 10C, St 10C, Re 10A (100), Pe 9B, Sp 10C, Pr 9A, Dmg +2 (quarterstaff), Def 0 (no armor), also sorcery (not subject to normal limitations, see above and *The Last Tower*)

## Jaclyn Cashell

Head librarian at the Tower of Wayreth, Jaclyn Cashell is an impeccable source of information on the history and lore of High Sorcery. She is a squat, solid woman with baggy cheeks, puffy eyes, and gray hair peppered with black that is usually pulled back into a loose knot.



Although she is quite adept at sorcery, Jaclyn despairs it as "inferior" to High Sorcery. Still, no one alive today is a greater authority on magical items.

Jaclyn can usually be found in the south tower at Wayreth and is happy to answer any questions on almost any magical subject, although she has trouble maintaining a train of thought. Her mind is brilliant, but she sees so many possibilities and knows so many facts that her answers are often more confusing than the original question. Jaclyn's forceful, often brusque manner can sometimes seem intimidating.

- 6 Jaclyn Cashell: *Human elder female, resolute demeanor, Master.* Ag 4D, Dx 5D, En 6D, St 5D, Re 8A (64), Pe 7B, Sp 6C, Pr 7X, Dmg +2 (quarterstaff), Def 0 (no armor), also sorcery (divination, enchantment, transmutation).

## Other Important Sorcerers

Presented here are four characters—some familiar, some completely new. They may not be the most famous sorcerers on Krynn but will make interesting additions to FIFTH AGE campaigns.

## Mistress Jenna

The city of Palanthas has some of the best shopping on Ansalon. The rule of the Great Dragon Khellendros has done little to change the fact that customers with enough steel can buy just about anything made, caught, or grown on the continent. It should not surprise anyone, then, that in this merchant's paradise there is still a shop devoted solely to selling mage-ware, items used and made by practitioners of High Sorcery, even though that type of magic has been powerless since the withdrawal of the gods.

In the best part of the city, next to shops that cater to the finest of tastes, one can find a simple storefront with no display window and no name on the door. The only identifying mark is a placard bearing the images of three moons: silver, red, and black. They honor Solinari, Lunitari, Nuitari, the three moons that used to hang in the night sky, and the gods of magic they represented.

This mage-ware shop has been open to an exclusive clientele for nearly fifty years. The proprietress, Mistress Jenna, is as infamous in some circles as her shop. Jenna is a former Wizard of the Red Robes. She is also the daughter of Justarius, former head of the Conclave of Wizards, and was the long-time consort of Dalamar the Dark, who succeeded Justarius. While Jenna was never so powerful nor so active as her father or her lover, she was at least as knowledgeable as they were—perhaps even more so—about the political and social relations between the different magical Orders. She may have sold powerful spell components to the mages who visited her shop, but she got something even more

valuable from them in return: information. In the years following the Summer of Chaos, this became her stock in trade.

Because of her reputation—and because many wizards believed she knew what had become of Dalamar—reports, questions, and even highly sensitive secrets were given to her to pass along. It soon was widely said among former magic users that if Jenna didn't know about it, it wasn't really happening. There is no telling how many false rumors she squelched (or promoted), over the years, but it is fair to say that anyone seriously interested in making magic work again visited Jenna's shop.

For her part, Jenna also worked to protect her friends, neighbors, and colleagues from the forces threatening to destroy their mighty city. She organized night guards for the shops surrounding hers, aided those wanting to escape to friendlier environs, and used her connections to make arrangements with the Knights of Takhusis that allowed the merchants in her district to stay in business. Thanks to her influence, the Lord of Palanthas and the top-ranking Dark Knights spent much of their earnings in the shops around hers. (While they were there, many of them also came to her for intelligence on local affairs.)

With the discovery of sorcery, though, Jenna found a new trade. She quickly picked up on the new magical art and now makes a very good living using her shop as a kind of sorcerous cram school. Jenna does not take on full-time students or apprentices, but teaches the basics of sorcery to anyone she thinks capable of learning them... for a price. Her students don't become master sorcerers, but they do walk away with practical skills that might one day save their lives. Thanks to her, most of the merchants in her district have at least one family member nominally skilled in spectramancy or enchantment. For some reason, she will not teach summoning.

Although Jenna is now sixty, she is still strikingly beautiful. She has long, straight, silver hair, dark piercing eyes,



and her every move is graceful and confident. Her slightly cramped shop is filled to capacity with all manner of spices, roots, powders, and dried goods that were once useful as spell components for spells of High Sorcery. The floor has several shelves covered with wands, staves, statues, and other trinkets. Most of these were magical before the withdrawal of the gods, but are now completely mundane. A few, however, are important items from the Tower of Palanthas. Rumors claim that her shelves even hold scrolls from the Great Library. She also has two potent wands, although she has never said what enchantments they carry and never puts them on display. Jenna uses them for personal protection and would not part with them for any price. Rumor has it that they were gifts from Justarius and Dalamar, all she has to remember them by.

Jenna is a good ally for heroes working covertly in Khellendros' realm. She will not personally aid efforts to hinder or topple the current rulers of Palanthas, but she will be an almost unending source of reliable, accurate information—for a price. Of course, she is always willing to trade information for news of people and events of significance from around Krynn. The Narrator should remember,

though, that any information the heroes tell her may later be sold to other interested parties, namely anyone in the city that opposes the group.

9 *Mistress Jenna: Human muddle-aged female, deliberate demeanor, Hero.*  
Ag 7C, Dx 7B, St 4D, En 5C, Re 9A (81),  
Pe 7A, Sp 7B (49), Pr 8A, Dmg +2 (quarterstaff), Def 0 (no armor), also sorcery (enchantment, spectramancy, summoning), mysticism (sensitivity).

## Theo Drawde

Born to a poor-but-honest family during the Summer of Chaos, Theo Drawde was orphaned during the Dragon Purge when an errant blast of flame breath incinerated his home and kin. Left to fend for himself, the young man eventually wound up on the streets of Palanthas, picking pockets, stealing purses, and running from the authorities. One day he picked the wrong pocket and found his wrist locked in the iron grip of a Knight of Takhisis.

The Knight, whose own son had recently drowned in a boating accident, offered young Theo a choice: agree to join the Knights of Takhisis or be turned over to the authorities as a thief. Since the punishment for thievery was death, Theo naturally opted to enlist in the Order. The Knight was stern but fair with the boy, training him with fatherly care. Theo found that the regimented lifestyle suited him well, and the sense of belonging, of family, was something he hadn't felt since his parents were killed.

His years on the streets had left Theo in excellent physical condition, and he quickly worked his way up to squire, then to petition for knighthood. With his adopted father as a sponsor, he was accepted into the Order of the Lily at the age of sixteen. Life on the streets, however, had meant Theo's education was almost completely neglected. The ease with which he mastered military tactics showed that he had a keen intellect, so at his sub-



commander's urging, he continued to study various topics and expand his areas of expertise.

As he matured, Theo became the very model of a Knight of the Lily, physically powerful (he always was among the top contenders in martial tournaments held within his wing), mentally keen (considered to be among the most promising tacticians in the Order), and unswervingly loyal (having lost one family, he was now completely devoted to the Knights). His one shortcoming was a deep, abiding hatred for dragons, whom he blamed as a race for the death of his family. In most other professions this would not be at all an issue. However, due to the close ties between the Knights of Takhisis and several of the dragon overlords, Theo found his duty occasionally obstructed by his heart.

As the years passed, Theo lived up to his potential. He not only continued to grow in his personal prowess, but also became a very capable leader, respected by all the Knights in his wing, trustworthy in the heat of battle, and able to inspire others to perform above even their own expectations. One promotion followed another until, at the age of twenty-seven, Theo found himself commander of a company assigned to aid the Green Dragon,

Beryllunthanox, in maintaining her hold on Qualinesti.

This assignment was difficult to begin with, because of Theo's hatred of dragons, but when he learned that Beryl was killing elves and using their spirits to power her magical items, he knew she was without honor. His loyalties divided, he wrestled with the decision of whether to obey his orders and follow this unprincipled overlord—and risk bringing dishonor to the Order—or to violate the agreement between the Knights and Beryl by ordering his troops to return home, putting his own honor and life on the line.

Eventually, he decided there was no honor in working with Beryl and ordered his company out of Qualinesti mere days before the dragon was beaten by a band of elves led by the members of the Last Conclave. Theo went to tell the dragon face-to-face that the Knights were leaving and why. He was thus the only member of the Order to witness the dragon's defeat.

The raw power of the sorcery used by Palin, the Master of the Tower, and the Shadow Sorcerer was so awesome that Commander Theo Drawde was overcome with fear. He ran blindly into the forest until he collapsed from exhaustion. When he awoke, a figure stood above him. It was the mysterious Shadow Sorcerer, who had worked to defeat Beryl, but now spoke to the Dark Knight as a friend. He patiently explained the theory of sorcery to Theo, taught him the basic principles necessary to unlock the primordial magic of Krynn, and ordered the Knight to take these secrets back to the Order to use in the name of the Dark Queen.

This information, along with Theo's description of Beryl's defeat that day, helped the Knights gain a functional understanding of the new magic, sorcery, long before knowledge of the art became commonplace. As it turned out, Theo proved quite adept at the new magic. He was the first Knight of Takhisis to master more than one school of sorcery and was charged by

Mirielle Abrena herself with rebuilding the Order of the Thorn under the principles of sorcery.

Today, Theo is the Lord Knight of the Order of the Thorn. He has forged the Gray Robes into a powerful force, insisting his Knights maintain high physical and martial standards along with their devotion to sorcery. Theo lives by the credo, "knowledge is power," whether that knowledge comes from physical training, sorcerous study, or lessons of history. Because of this, he insists that all Thorn Knights study divination.

Theo is a terribly charismatic leader; his men are nearly as devoted to him as they are to the Order itself, causing some of the Lord Knights to suspect he might be planning to seize control of the Knighthood. One high-ranking Thorn Knight—the scarred, craggy-faced Sir Herel (*human middle-aged male, egomaniacal demeanor, Champion*)—leads a group of Gray Robes who share these suspicions. Theo is completely loyal to the Dark Knights, however. He would sooner fall on his own sword than raise a finger against this, the only family he actually remembers. Still, rumors persist, and the fear of his Knights and their divinatory powers causes many Knights of the Lily and of the Skull to keep a watchful eye on the Gray Knights.

• Theo Drawde: *Human adult male, Commanding demeanor, Master. Ag 8B, Dx 7A, En 6A, St 8A, Re 8A (64), Pe 5B, Sp 6C, Pr 9A, Dmg +7 (long sword), Def -5 (plate), also acute sense of taste, sorcery (divination, electromancy, transmutation).*



## Emma Xela

Emma Xela is a puzzle solver, one of those rare individuals who can take a familiar situation and look at it from a completely fresh perspective and offer some insight not previously considered. Consequently, she is one of the most famous students at the Academy of Sorcery. She is the living embodiment of the kender adage, "You never know what's in your own pockets until you look."

From the time she was old enough to understand that tales of the great wizards were more than stories made up by her father, a farmer and woodsman in Solace, Emma was determined to learn to wield magical forces herself. She considered herself the luckiest girl on Krynn to live in the same city with actual Heroes of the Lance.

Most of Emma's childhood was spent in and around the Inn of the Last Home, offering to help Tika and Caramon and their daughters with anything that needed doing, listening to the tales they would tell curious customers, and dreaming of even grander adventures for herself and her companions. Mostly, though, she watched the Majeres' son Palin, a hero in his own right and one of the most powerful wizards ever. Emma followed Palin wherever he went, mimicked his gestures and expressions, but mostly she worried about him.

Palin was always theorizing, experimenting with, or writing about ways to access the "new magic" that the old wizard Fizban told him about. Emma would spend whole days sitting by his side trying to think of something, anything, to help him in his research. The adults at the Inn thought the young girl's infatuation with Palin was adorable—everyone but Palin himself, that is. He saw how serious she was about the subject, how important magic was to her. He even saw a bit of himself in that troubled child's eyes.

One day Palin put a cup on the table in front of Emma. The cup held

an acorn and was filled to the very brim with water. Palin challenged his young friend to find a way to remove the acorn without spilling the water. Emma thought about the problem for days, but every solution she tried caused the water to spill. Finally she tugged bashfully on Palin's sleeve and admitted that she could not solve the puzzle. Palin picked up the cup, drank the water, and removed the soggy acorn from the now empty cup. When Emma accused him of cheating, Palin told her something that would guide her through the rest of her life.

"When the gods withdrew from Krynn, they took the old rules with them. If we are ever to find the new magic, we must find new eyes to see the world through. Maybe I am too old to do this. My mind was shaped by the old rules. But you, Emma—your eyes are still new. Do not let them be blinded to possibilities, do not accept 'truths' based on assumptions, particularly assumptions formed by the old magic. Look for the truth yourself. If we are to find a truly new type of magic, I think your generation must lead the way."

Emma went away excited, but still a little confused. She thought she understood what Palin meant, and she tried to integrate it into the lessons she was learning from other adults, but they always seemed to grow exasperated with her many questions. Still, she studied hard and kept her sights set on one day becoming a wizard.

As it turns out, Palin was wrong about Emma's generation being the ones to discover the new magic. He himself was instrumental in bringing sorcery to the world, and went on to open the first school for studying the new art. The day the Academy of Sorcery opened, Emma applied to be one of the first students. Her testing, however, went poorly and she was refused admittance. She never gave up her dream, however, and she swore that she would prove herself worthy not only of her goal, but also of the interest that Palin had shown in her. Three years

later she entered the Academy, just barely passing the entrance requirement.

Her first months at the Academy were difficult. As much as she wanted to be a sorcerer, spellcasting did not come naturally to Emma. She worked so hard to do everything her instructors told her that she wound up having trouble mastering even the most basic spells. In desperation, she abandoned the methods and advice her mentors were giving her and approached sorcery from a simpler perspective, assuming all sorcerous energy to be the same and each school of sorcery to be merely a variation on one central principle. As a result, Emma discovered a method for combining schools which had eluded the greatest minds at the Academy, even Palin's (see "Multi-School Spells" in Chapter Two).

Emma was hailed as a visionary. She was asked to explain her technique to all the students at the Academy, and afterward found herself being approached by sorcerers much more advanced than she. They posed all sorts of complicated questions about multi-school spells, alternative sources of magical energy, and even the possibility of a sorcerer mastering more than three schools. All this was quite intimidating to Emma, still barely more than a novice spellcaster. To her credit, she answered every inquiry with honesty and self-assuredness.

A tall, thin woman with long, curly, brown hair, Emma is rather shy when first introduced to a new person, but quickly comes out of her shell when a conversation turns to sorcerous theory. She is now a second-year student, although her abilities have grown by leaps and bounds (a fact that Palin attributes to her growing confidence in herself). In fact, she recently discovered within herself an innate affinity for the sensitivity sphere of mysticism, though she has never received a day of mystical instruction.

Emma is by no means the most powerful spellcaster at the Academy,



but she may well be the most creative. Many of the school's most skilled students routinely seek her advice before attempting new spells. She is counted among the Academy's best and brightest, and it is certain that, as she studies, her powers will grow beyond even her childhood dreams. Palin takes great pride in her accomplishments and frequently states that he believes her biggest contributions to sorcery are yet to come. He sees Emma as the first true artist of sorcery.

• **Emma Xela:** Human adult female, insightful demeanor, Adventurer  
Ag 6A, Dx 5B, En 6C, St 5C, Re 7A (49),  
Pe 8A, Sp 6B (36), Pr 5B, Dmg +4  
(cudgel), Def 0 (no armor), also acute  
senses of sight and touch, sorcery  
(enchantment, pyromancy, aero-  
mancy), mysticism (sensitivity).

## Finkle of the Green Robes

Sometimes the world changes faster than do the people who live in it. The Summer of Chaos, the Second Cataclysm, and the withdrawal of the gods tested the adaptability of all the people of Krynn, but none more than the wizards. The loss of spellcasting ability, without the comfort of religious faith that priests have, caused many former wizards to become despondent. Finkle was one of those wizards.

In the Fourth Age, Finkle was a White Robe wizard of minor distinction in the city of Tarsis. Not particularly powerful, he was known among the trappers and horse merchants as an amiable fellow who would use his magical skill to help those truly in need. His manner was boisterous and pleasant, and he could often be found carousing and telling tall tales in the local inns.

The withdrawal of the gods left Finkle a shattered man. He was present when, during one of the random acts of destruction of the Chaos War, the minions of the Chaos god caused the ground to open up and swallow a group of mages, including many of his closest friends. He was so taken by surprise that he didn't manage even to begin casting a spell to save them—and then it was over. He blamed himself for their deaths, and when his wizardly powers stopped working, he believed it was a punishment for his failure to act, not understanding that the gods of magic had abandoned Krynn. He left Tarsis and walked alone, unprovisioned, into the wilderness.

Nothing more was seen or heard of Finkle for nearly twenty-five years. Then, early in the year 25sc, a merchant driving his wagon across the Plains of Dust came upon an weather beaten figure seated in the middle of the road, wearing green robes, and apparently causing miniature rain clouds to form above and shower down on the barren ground that framed the road. The merchant asked the man his name and offered him



transport out of the desert. The man merely grinned mischievously and said,

*Once I wore robes of white,  
But now I've seen  
That Krynn cries for a champion  
To make her green.  
Tempered by sorrow,  
I've learned a new knack.  
Know that Finkle, now of Green Robes,  
Has finally come back!*

The merchant rolled his eyes and told Finkle to hurry up and get in the cart if he wanted a ride.

Finkle, still speaking in questionable rhyme, would say very little to those who knew him about what had happened to him in the past twenty-five years. He claimed to have been in communication with the gods, particularly Solnari. The god of his former Order told him, Finkle said, that people had become too wasteful of the gifts the gods had left for them, that the creations of the gods (the world, plants, animals, and even the intelligent races themselves) were vessels which contained everything the people would ever need. It was Solnari's wish that people use those gifts rather than destroying the world through greed, hatred, and war.

No one believed a word Finkle said until the old man called down a frigid wind and created a sudden snowstorm out of a clear sky. He said that Solnari no longer wanted the people to wor-

ship the moon, but rather Krynn herself, and those who did would find their eyes opened to new powers, wondrous and magical. Many still doubted Finkle's story, but no one could deny that he had somehow regained at least some of his wizardly powers.

In fact, Finkle was the first person to use sorcery publicly. To this day, not even Palin Majere and his representatives from the Academy of Sorcery can understand how Finkle, alone in the desert, had unraveled the secret of the new magic fully three years before the Last Conclave. They do not believe the old man actually talked to Solinari, but it is obvious that something—perhaps one of the lost huldrafolk or scions—gave him an insight into the nature of sorcery. Whatever the truth, Finkle is now a sorcerer of the first order.

He is a strange fellow, looking much older than his fifty-odd years, with long, white hair and dry, sun-wrinkled skin. Always clad in his green robes, Finkle will talk at length to anyone who will listen about Solinari's lessons and the gifts left behind by the gods. He has a unique outlook on the dragon overlords, claiming that some, like Malstryx, are plagues here to destroy Krynn, while others, such as Beryllinhranox, are good and serve to regenerate the wonders of this world.

Today, Finkle still wanders the Plains of Dust in the realm of Duntollik, creating rain to soften this cold, parched land, and preaching his quasi-religion to anyone he meets. Everyone who spends any length of time with Finkle believes him to be quite mad. From time to time he has taken on apprentices, begun their training in hydromancy, aeromancy, or spectramancy, and then told them to "make their way throughout the lands of Krynn . . . letting ignorance out, and Solinari's word in."

• **Finkle of the Green Robes:** Human middle-aged male, methodical demeanor, Champion. Ag 5B, Dx 9A, St 6C, En 8A, Re 7A (49), Pe 8A, Sp 7B (49), Pr 8D, Dmg +2 (staff sling), Def 0 (no armor),

also acute senses of smell and taste, sorcery (hydromancy, aeromancy, spectramancy), mysticism (healing).

## Magical Races

In the three short years since the Last Conclave, the spellcasters of Ansalon have developed the art of sorcery from a sound theory into a working system of magic. Nearly every day, some advance, large or small, is made in the comprehension or application of sorcery. For all this success, however, the mortal sorcerers of Krynn are only just scratching the surface of this primordial magic. Several races and some creatures, early creations of the gods for the most part, are born with an innate knowledge and control of sorcery.

It would be pure arrogance for mortals to think that they have, in these few years, gained as complete an understanding of sorcery as the creatures and races who have wielded it for millennia. Several students at the Academy of Sorcery have devoted their entire careers to researching and studying the magical races. By poring through old tomes describing these races and creatures, as well as studying firsthand those that still exist in Ansalon today, they hope not only to improve their understanding of sorcery as it is currently used, but also to glean insight into the art itself which will suggest new lines of study.

Unfortunately, many of the races which seem to have the highest amount of natural sorcerous ability are among the Lost Folk of Krynn, races which have not been seen in the world for so long that many people consider them to be nothing more than legends.

This section outlines some of the unique qualities of these magical races, both the lost and those still active on Krynn today. The sidebars scattered through it describe optional rules, legends, or other "secrets" for the Narrator's eyes only. He can decide whether to incorporate them into his campaign.

## Secrets of the Dragons

According to the description in Chapter Six of the *Book of the Fifth Age*, the dragons' use of sorcery is held to the same restrictions as any other characters'. They have access to only three schools of sorcery and three spheres of mysticism and have no greater understanding or control over the powers they wield than do mortal sorcerers and mystics, they simply have more spell points at their disposal.

An optional rule that Narrators may consider is to ease some of the restrictions placed on mortal sorcerers when dealing with dragon magic. The rules may be bent in whatever ways will add most to a particular campaign. Perhaps dragons only have to pay half the spell point cost of any spell, or maybe an "A" Reason code allows them access to more than three schools (possibly even all the schools). In addition, they may be able to freely mix sorcery and mysticism, or they may be able to ignore the restriction that sorcery cannot affect living things (in the same way the Master of Wayreth Tower does, as mentioned in his section earlier in this chapter).

Heroes who have interacted with dragons in the Fifth Age may well ask how it is that they suddenly gained one or another of these 'new' skills. Any or all of the options above may be explained away with one simple assumption. Dragons have always been able to use these abilities. They have not done so in the past for their own reasons, unlathomable to mortals. Some mortals might discover to their detriment that dragons do not fit neatly into their little classifications.

## Dragons

According to the most widely accepted beliefs, dragons were the first children of the gods. After creating the world of Krynn itself, the next thing the gods actually made were the dragons—first the chromatics, then the metallics. As a result, dragons fairly bristle with sorcerous energy. They are arguably the most powerful natural sorcerers Krynn has ever seen. They have been using sorcery for centuries longer than mortals have even existed and can create spells that generations of mortal sorcerers might never comprehend, let alone reproduce.

This bears repeating. Dragons have used sorcery since before the gods created mortals. There have been a great many texts written over the centuries which describe dragons casting spells from one or another of the Orders of High Sorcery. This presumption must now be called into question. Did the dragons actually use High Sorcery as well as their innate spellcasting ability, or has their magic, undefinable as it has

been to mortals, always followed the ancient ways? Either conclusion seems possible. The only likely way mortals will ever discover the answer is if an ancient dragon answers it. Considering the history of their existence as a race extends beyond ten thousand years, and in that time they have not seen fit to describe the workings of their magic to mortals, it is not very probable that any such admission is forthcoming.

## Scions

One of the most elusive of the Lost Folk, scions reportedly come from dwarfish stock. They are said to have golden skin and eyes, but normally do not allow mortals to see their true form; anyone who does can always see that scion thereafter, unless he is blinded or is robbed of his memory. Scions are masters of magic (particularly illusions) and are effectively immortal, with lifespans covering at least two millennia. However, scions are also supposedly unable to reproduce.

Since the accepted version of the history of this race says that its population dwindled to a mere twelve at the time of the first Cataclysm, it seems most probable that scions perished as a race some time in the intervening centuries. Still, given their ability to disguise themselves as anyone or any creature, there is no way to be sure that no scion yet lives.

Scions were considered masters of "wild magic." Modern scholars believe this to be a reference to sorcery, and think that the scions trained their disciples in the use of primordial magic. Perhaps the most frightening aspect of this theory, however, is its implications, if one is to believe the story contained on a set of stones known as the Dairly Tablets.

The Dairly Tablets imply that a captive scion tricked the Kingpriest to use the power of sorcery to "call down the curse that men call the Cataclysm." In

light of this disturbing reference, some scholars ask whether if sorcery, taken to its fullest potential, can be used to affect the world so profoundly, is it wise for mortals to rush headlong into its study?

## Huldrafolk

The huldra are perhaps the most mysterious race ever to walk the face of Krynn, if only because no one has ever been able to determine their origin. Also known as faeries, huldrafolk were extremely magical in nature and often immune to the effects of High Sorcery. Coupled with the fact that all huldra were associated with particular elements of nature, this has led modern researchers to conclude that the "nature magic" huldrafolk used was, in fact, sorcery. Because of the way their magic combined both living and non-living aspects, though, it is widely believed that the huldra were equally

## Secrets of the Scions

Several tales are told concerning a scion named Verash. In the early years of the Dragon Purge he began appearing in towns that were threatened by the conflicts, warning locals of impending doom and urging them to rise up and drive the mighty beasts from Ansalon once and for all. He would have been dismissed summarily were it not for the fact that no one had ever seen a "golden dwarf" before.

Verash not only urged folks to take arms against the dragons, but also spoke to them of magic that they could harness even though the gods had left, providing impressive demonstrations of his mastery of sorcery as he explained himself. After one or two of his demonstrations destroyed buildings (or even entire towns), though, people became as afraid of the scion as they were of the dragons, and soon stories of his appearances grew fewer and fewer. He has not been seen at all in nearly five years.

The mystery of Verash's identity, and whether or not he truly was a scion, remains. If he was a scion, was he alone or were several of the creatures working together? Does he know the fates and current locations of the other eleven scions from the Age of Dreams? Why did he urge mortals to fight dragons, a battle they would most assuredly lose? These questions may never be answered. On the other hand, Verash may reappear at any time with a new message for mankind.



## Secrets of the Huldre

No reputable scholar believes that huldrefolk are still alive on Krynn. However, five years ago these same scholars would have sworn there was no source of wizardly power other than High Sorcery. Any huldre still active on Krynn have remained undetected since the Age of Dreams.

Except for Fissure, of course. This huldre, whose powers tie him to the element of earth, appeared to Khellendros shortly after the Second Cataclysm and offered his services to the Great Dragon, knowing he sought to return to the Gray as he himself did. Today, Fissure helps Skie attain artifacts he believes will power a spell to reopen one of the huldre's ancient portals.

Other than this example, though, only the most dire of emergencies would tempt the huldrefolk out of hiding to contact mortal sorcerers. However, Narrators may wish to center quests around investigations of the huldrefolk's monoliths, which may be extremely powerful reservoirs of magical energy.



### Skilled in sorcery and mysticism.

The huldre created many monuments throughout Ansalon which still stand today. Rings of stone monoliths on isolated hilltops and, more importantly, gigantic stone arches built by the huldre can be found across the face of Krynn. According to legend, the arches are gates to a place known as "the Gray," where the huldrefolk are supposed to have gone when they left this world.

No huldrefolk have been seen in centuries; despite this fact, rumors that they still walk Krynn abound. Legend says that in the light of day they can walk in the world unseen, while at night they may appear in their gray skinned bodies or take on forms related to the particular element they are associated with—one huldre may have a body made of earth, another of air, and a third of wheat or some other type of plant.

## Irda

Usha Majere, wife of the famous sorcerer Palin, was raised by the Irda. She

is certainly human, but carries herself with the quiet, inner beauty that the lost race of high ogres is reputed to have had. She is always happy to talk about her days among the Irda, although her eyes cloud over with a sad nostalgia when she does. Almost everything researchers know about Irda comes from her reports and a letter she brought with her when her guardians returned her to the world of men.

"The Irda View of Creation" (contained in Usha's letter) is increasingly accepted as "correct" by Fifth Age historians. The Irda are of a race created by Takhisis to embody beauty, avarice, and selfishness. The creatures that followed this path eventually evolved into ogres, immensely powerful, but their beauty long ago consumed by their greed. The Irda, despairing at the thought of such a fate, asked Paladine to aid them. They were able to resist the fate of the ogres, but only by becoming solitary creatures, unable to bear close proximity to others, even of their own race.

Other reports claim they are the

descendants of Igraine, the high ogre who stood against the enslavement of humans during the Foundation time and fled with his clan to a faraway land to live in isolation away from their brutish kin. In any case, they were long lived enough to seem immortal in human terms, and enjoyed long, fruitful lives on the fringes of mortal existence, chronicling history, meditating, or practicing their natural magical abilities.

The Irda themselves have never questioned their magical talent. They always considered it to be part of their blood, spellcasting coming as easily to them as tasting and touching do to mortals. Followers of High Sorcery who encountered this reclusive race despised them as "renegades," but today's spellcasters see them as natural sorcerers and mystics. When a young sorcerer masters his lessons quickly these days, he is likely to be teased about having "Irda blood."

### Secrets of the Irda

Because the Irda reputedly lived in nearly complete isolation, even from one another, some researchers hold out hope that some members of this race survived the Second Cataclysm. If they did, they would be extremely difficult to identify. According to Usha, the Irda can disguise themselves perfectly as any creature or thing they like, so they will be quite a challenge to locate if they do not wish to be found.

Still, some Irda found humans, elves, and the other mortal races to be fascinating and walked among them for years at a time. They were known to use their centuries of experience and innate sorcerous abilities to provide support and guidance to creatures they deemed particularly worthy.

If the heroes are embroiled in a particularly difficult quest whose success will benefit the entire world of Krynn, the Narrator might include a helpful character who is actually an Irda in disguise. If his secret is even suspected, though, the Irda will certainly withdraw, and little the heroes do will help them find him.

## Dragon Mages

One area of sorcery which is understood only in the most basic of terms is the relationship between this magic that affects only nonliving targets and the living people who cast it. Only recently have sorcerers enjoyed any success in working together to cast extremely powerful spells. Even when this does happen, there are severe limitations on who can work together and what type of spells they can cast (see "Group Castings" in Chapter Four).

A major innovation in this area of study has come to light, however. Recently it became known that Ulin Majere, son of Palin and a skilled student at the Academy of Sorcery, had cast spells that normally would be completely beyond his abilities. He accomplished this feat by entering into a fellowship with a gold dragon named Sunrise.





After listening to eyewitness descriptions of these unparalleled spellcasting events, interviewing the few available experts on dragons, and researching the matter as thoroughly as possible, Academy sorcerers agree that Ulin has entered into a relationship with Sunrise that has changed both the dragon and the sorcerer forever.

This relationship, they concluded, resembles the bond between some warriors and their dragon mounts (best exemplified by Flare's noted tie with Steel Brightblade and Khellendros's relationship with Kitiara) and possibly even similar to the more romantic attachments formed between Gilthanas and Silvara, and Huma and Heart. The pairing is not, however, based on martial necessity or honor, nor is it based on love and yearning. This bond stems from a mutual passion for sorcery and a shared devotion to a particular goal. Certainly the two, man and dragon, are still the individuals they once were. But together they become something more—they are a *dragon mage*.

### Nature's Call

The obvious first question is, "Why does this happen?" After all, most dragons consider humans (and the other mortal races) a "lesser race" at best and "dinner" at worst. Humans have been known to drop dead of fright from the mere sight of a dragon. Still, throughout history human and dragon pairs have overcome their obvious differences to become not only fast friends, but inseparable partners.

Some philosophers, although not particularly reputable ones, have postulated that dragons are the exact antithesis of humans, that the two species occupy the same niche in the celestial plan but come from opposite ends of the spectrum. Dragons are huge and powerful, masters of all creatures, following the dictates of their instincts throughout their centuries-long lives; they are also quite rare.

Humans, on the other hand, are smaller, weaker, and far more numerous creatures by comparison, who struggle against the overwhelming forces of nature, adapting to changes and denying the darker urgings within their hearts to carve a spot for themselves in a world that seems forever poised to wipe them out. Two more dissimilar species would be hard to find, yet they have long been the two dominant species on Krynn.

Perhaps it is this very adaptability and dominance that leads dragons and humans to work together.

### One in a Million

Obviously it is rare for dragons and humans to forge any bond of friendship, let alone one so special that it links them permanently, but over the centuries it has happened often enough for researchers to begin to understand the kinds of situations that might cause such bonds to form.

The bonding of a human (or occasionally an elf) and a dragon is based solely on shared interests, usually a common purpose or goal of global importance. The process first requires that a dragon and human meet under conditions that do not make enemies of them, a rare occurrence in itself. This can happen in any number of ways, but the two most common seem to be when dragon and human work together in some martial action (the human riding the dragon into battle), or when the dragon in humanoid form walks among mortals in disguise (and the human thinks he is forging a friendship with another humanoid being).

However the relationship begins, if the dragon and human are of similar temperament they may find themselves acting more and more in unison, anticipating one another's moves, and even spending most of their time together, forsaking other friendships and relationships to feed their own. Most experts accept that when the dragon

## Dragon Mages in a Campaign

Although there is a long and colorful history of dragons and humans bonding for common goals, both noble and base, there is at this point in the DRAGONLANCE® Saga only one dragon mage: Ulin Majere, with *Sunrise*.

Of course, this may well be because humans have had knowledge of sorcery for fewer than five years, but it seems unlikely that, even with advanced knowledge of their art, sorcerers will find enough in common with dragons to make bonding a more frequent occurrence.

Dragon mages are powerful and rare. The Narrator may certainly allow heroes in his campaign to attain this status, but he should be aware that this link will change the power level of his whole campaign. Players should not be able to insist that, since dragon mages exist on Krynn, their heroes can attain this position. These heroes are one in a million—otherwise, they would have been included in the roles chapter. If dragon mages are allowed in a campaign, becoming one should be the result of a very long and difficult quest.

A hero who desires to become a dragon mage must meet some strict requirements. He must have a high Spirit code (at least a "B"), and Presence score (7 or higher). While the hero and dragon need not share common schools of sorcery, they must have some very strong similarities. A common enemy, a shared vision of the future, and romantic attraction are among the most frequent ties found in human-dragon pairs.

Narrators must remember that, when a bond forms between a hero and a dragon, the dragon does not become his pet or familiar; he retains complete autonomy. The bond they share means that the two will agree about most basic decisions, but the dragon still may refuse to participate in the hero's plans for any number of reasons, including moral or ethical conflicts, disagreements over the wisdom of a plan, or even because the dragon has a plan he thinks is better than the hero's. Dragons are super intelligent creatures, often with tremendous egos. They will not be cowed by any human, not even ones they have chosen to bond with.

and human are of opposite sexes there is a very good possibility that they will become romantically attached. This link may happen at the very beginning of the relationship or it may develop over time, but once it happens the two individuals enter into a symbiotic relationship that probably will last for life.

This bond is in no way a controlling influence on either the human or dragon. They are not forced to spend time together against their wills, and either one can choose to leave or remain separated from the other for long periods of time. One need only look at the example of Gilthanas and Silvara to see the proof of this fact. Though a bond had formed and they obviously loved each other, the elf

prince Gilthanas left Silvara, and the pair spent nearly seventy years apart. All that time and distance, however, could not destroy their relationship. (See the adventure *A Killing Frost* for details on their fateful reunion.)

## What Is a Dragon Mage?

Once the bonds of friendship, fellowship, and purpose have tied a dragon and human together, each one draws strength and confidence from the other, making them a most formidable pair. When the human involved is a sorcerer, though, their unity of heart and mind allows him to draw more than spiritual strength from his companion. He also can tap his dragon



partner's sorcerous abilities to strengthen his own spells.

Once a sorcerer has formed a bond with a dragon, he gains the following advantages whenever the two work together (in close proximity):

- 6 He adds the dragon's sorcery point total to his own pool, allowing him to cast many more points' worth of spells per day than he ever could before. However, any spells the dragon himself casts subtract from this total normally.
- 6 He averages his Reason score with the dragon's Intellect score, rounding fractions down, and uses this number to determine his action score in spellcasting. (A dragon mystic, theoretically, would average his Spirit score with his dragon's Essence score.) The same concept applies to the hero's Perception score in attempts to resist sorcerous spells.
- 6 If the sorcerer and dragon both have knowledge of a particular school of sorcery, they should add their Reason and Intellect scores rather than average them when casting spells from that school. They can add the hero's Perception score to the dragon's Intellect when resisting spells of the common school.
- 6 The action to use a magical item succeeds for dragon mages automatically unless it is opposed. In this case, the difficulty number of the action is equal to the opposition value alone.
- 6 If the sorcerer is known to be a dragon mage, he should average his Presence score with the Essence score of the dragon and use this number to perform Presence actions (except to resist the effects of mystic magic). If the dragon is present, the hero-sorcerer should use its Essence score instead.

The advantages that the dragon mage gains from this pairing are plain. When one considers the fact that humans are by nature so short-lived and so much less capable at things

dragons can do, one wonders what exactly a dragon gains by entering into a union with a human.

Dragons are creatures of habit. With only one or two notable exceptions, they follow the dictates of their natures almost slavishly. Although many dragons are considered impulsive or impatient, their long lives mean that reactions which seem immediate to them may actually be months, if not years, in the planning. The lives of mortals, particularly humans, are so short to them that young dragons have difficulty grasping the concept that these races are anything more than impotent mites crawling over the face of Krynn.

However, the fact that humans have succeeded in taming the lands they live in, becoming masters of Ansalon—at least until the arrival of the dragons—tells the behemoths that the puny little mortals have power that remains cleverly hidden. Many dragons believe that part of humanity's power lies in the brevity of their existence, the immediacy of their lives. Everything must happen quickly, plans must be made, executed, and followed up in the space of only a few short decades or the human will never be able to see them through to fruition.

By pairing themselves with humans, dragons inherit some of the immediacy that rules humanity. They learn to do things quickly and to follow one action instantly with another and, as a result, to know the torrent of emotions that swirls within the human breast. This may be the most unexpected advantage dragons get from bonding with a human. Knowing that their human partners will be with them for only a relatively short time, and that any battle may be the last they share, the dragons understand for the first time the irrepressible elation of triumph and the vacuous ache of failure.

## The First Dragon Mage

Ulin Majere comes from perhaps the most distinguished family of heroes on



Krynn. His parents, Palin and Usha, fought to save the world from Chaos, his grandparents, Caramon and Tika, are Heroes of the Lance, and his uncle was Raistlin, perhaps the greatest mage ever. Ulin has magic in his blood and has grown up with the best role models available. It should come as no surprise that, despite his relative youth, he has already made several major contributions to the understanding of sorcery.

Palin trained Ulin from a very young age in the principles of magic. He knew that High Sorcery was gone and that a new magic was waiting to be found, but Palin believed that the most important part of being a spellcaster lay in developing a strong character and a sharp mind. These lessons proved invaluable to Ulin, who was an eager student. When Palin discovered the new sorcery with the aid of the Shadow Sorcerer and the Master of the Tower, Ulin immediately began experimenting with it, under his father's tutelage, and found that his years of preparations paid off. Although he was

not nearly as capable a sorcerer as Palin, Ulin picked up the art more quickly than most.

After only a few short months, very few could equal his understanding of the various schools. Still, his ability to cast spells seemed to have peaked. Try as he might, and despite his expert comprehension of the art, Ulin's skill as a sorcerer showed no signs of improving. During this time he engaged in research, aided from time to time by the enigmatic Shadow Sorcerer, to discover the secret of unlocking the sorcerous energy held in magical artifacts and other items of legend.

Not satisfied just by his work having an impact on the entire sorcerous community, Ulin became despondent and left the Academy campus less and less often. It was obvious that he needed to do something to boost his self-esteem, but his family was at a loss to help him.

An expedition leaving for Southern Ergoth, to visit Huma's Tomb, seemed tailor made for Ulin. The group needed



sorcerous aid and, despite the fact that that part of Ergoth fell under the control of Gellidus the White, it seemed a mission well within Ulin's abilities—just the thing to raise his confidence.

The expedition met more resistance than expected. It turned out that agents of Khellendros the Blue also sought reach Huma's Tomb (see the novel *The Day of the Tempest*). However, things ultimately went well, and Ulin performed better than he thought possible under the pressure. The greatest surprise of all, though, lay in store for him when he met the gold dragon known to mortals as Sunrise, a guardian of the Tomb.

Even though they were traveling with his grandfather's old friend Gilthanas, who had fallen in love with the silver dragon Silvara long ago, Ulin never even imagined what it might be like to form a close bond with one of the great wyrmis. However, when the group was attacked by Gellidus, he and Sunrise found themselves working instinctively as a team. The gold lent Ulin the strength to cast mightier spells than he'd ever dreamed possible and boosted his confidence and ability to levels that would have taken him years to reach on his own.

The battle's end found the two slightly wary of one another. Neither one had planned to act in tandem, and each suspected the other of somehow controlling his actions. However, when Gilthanas and Silvara explained the finer points of the bond that had just been forged all unwittingly, the two calmed down and found that they really did have quite a bit in common. Both impulsive and impatient, Ulin and Sunrise each knew magic to be his calling from as young an age as he could remember. They shared similar tastes in the arts and dining, and both were anxious to make names for themselves in the inevitable battle against Malystryx and the other dragon overlords. Finally, they both marveled at how well Fate and nature work, bringing such suitable companions as themselves together.

Many questions remained to be answered, but there was too much to be done. The true dragonlance the group found in Huma's Tomb, not to mention some dire news that could affect the entire world—the return of Takhisis was imminent—had to be brought back to Solace. Furthermore, someone had to go to the Dragon Isles and ask the wyrms there to join the fight against Malys's scheme to return the Dark Queen to Krynn. Ulin and Sunrise volunteered to fly north and visit the metallics, thankful for the opportunity to spend some time together figuring out the ramifications of their new relationship.

Ulin is the first dragon mage, but probably not the last. He and Sunrise have not been seen since they left Foghaven Vale, but it is assumed that they arrived at the Dragon Isles after only a few days of travel. If they are awaiting a reply from the metallic dragons, which seems likely, they are probably spending their days exploring the abilities and limits of their bond. When next they are seen in Ansalon, they may have many new insights into the nature of sorcery. Perhaps this partnership will result in a way to combine sorcery (Ulin's specialty) with mysticism (Sunrise's specialty). The spellcasters of Krynn can only wait for their return, but none more eagerly than Ulin's family.

- Ulin Majere: *Human adult male, impulsive demeanor, Adventurer.*  
Ag 7C, Dx 5B, En 6X, St 5D, Re 8A (64),  
Pe 6A, Sp 8B (64), Pr 7B, Dmg +2  
(quarterstaff), Def 0 (no armor), also  
acute senses of sight and smell, sorcery  
(enchantment, pyromancy, spectramancy), mysticism (meditation).
- Suhmrysanti (Sunrise): *A young adult male gold dragon, hedonistic demeanor.*  
Co 10B, Ph 51A, In 11B (121), Es 11A  
(121), Dmg +16, Def -12, also dragon  
breath, swallow whole, dragonawe,  
dive attack, sorcery (transmutation)  
and mysticism (meditation, alteration,  
sensitivity).



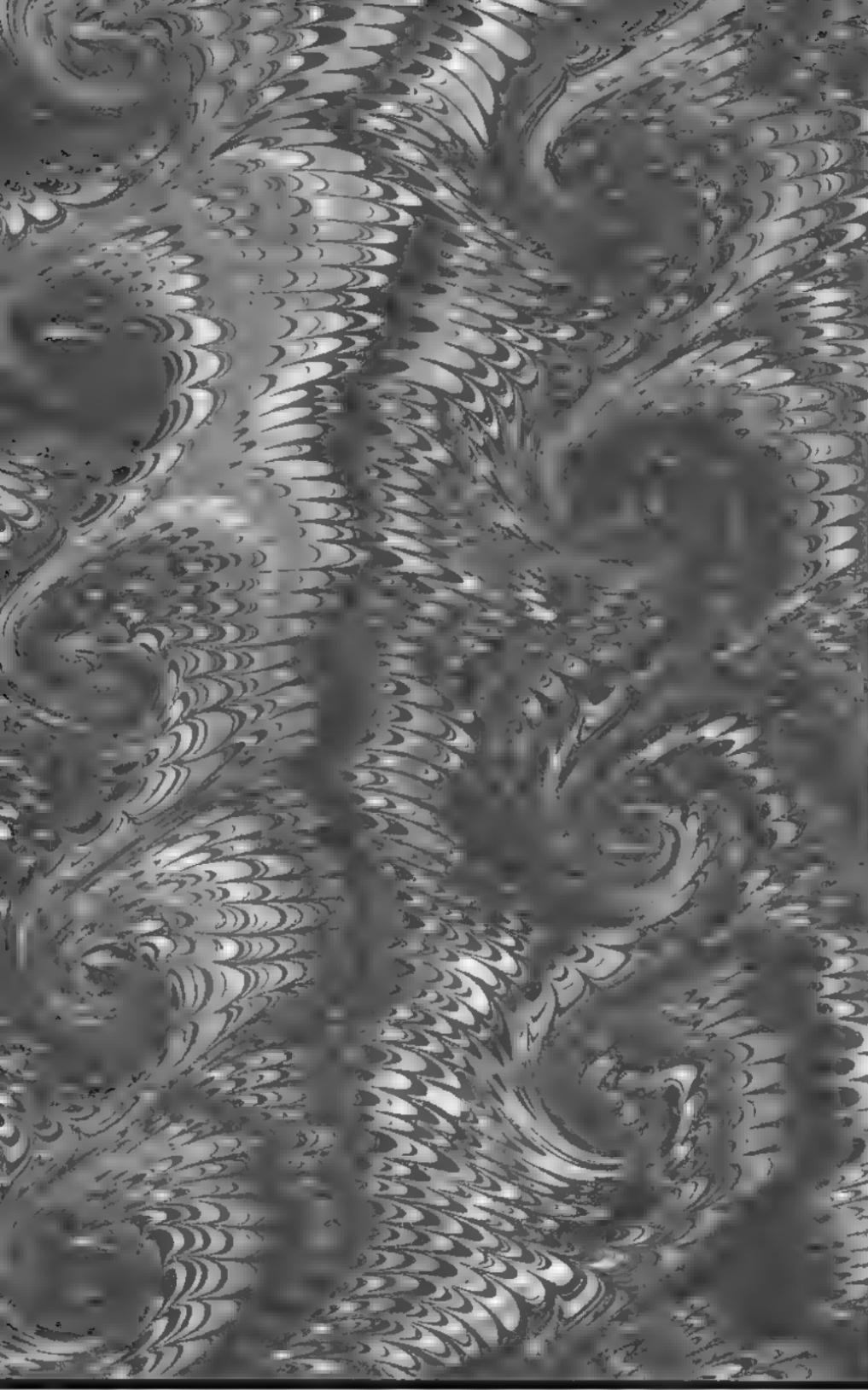
# Dragonlance FIFTH AGE

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# Dragonlance® FIFTH AGE®

## A KILLING FROST

*Dragons of a New Age, Part Three*



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## Author's Foreword



If there is a setting that has broader appeal among fans of fantasy fiction and role playing games than the DRAGONLANCE® Saga, I am unaware of it. Needless to say, I was ecstatic when I was offered the opportunity to write the third part in the *Dragons of a New Age* campaign—but I was also a little intimidated.

Was I up to the task of orchestrating a battle as grand as the defense of Palanthas? Or presenting a scene as heart rending as the death of Sturm Brightblade? Or painting a moment as romantic as Goldmoon and Riverwind's marriage?

One bit of wisdom stuck with me. I don't remember exactly who said it (perhaps it is an amalgamation of different bits of advice), but the words that remain in my mind are, "Don't try to write a classic . . . we didn't. We just wrote a story. Oh, sure, it was the biggest, broadest, most epic story any of us had ever told—and we wanted it to be perfect—but what we were really doing was just telling a story."

That's a truth very few people realize, I think. The DRAGONLANCE® Saga has become a classic, but it really is just a story, a series of stories, that is still being told to this day. Once I realized that, I found that the task ahead of me seemed much more reasonable. All I had to do was tell a story. So I did. Of course, I tried to tell a good story—actually, I wanted it to be perfect, but I chose "good" as an acceptable starting point.

What's the point of all this? Perhaps there is no point. Perhaps it is simply another story to entertain and inform you, the reader. Perhaps, though, it is a message to the Narrators and players of the FIFTH AGE® game—a message that the DRAGONLANCE® Saga is not merely a classic piece of fantasy fiction, it is a story. And, if you love the people and places of Krynn, it is your story, too. Don't let the vastness of the saga overwhelm your campaigns—simply tell good stories.

*A Killing Frost* is based on events from Jean Rabe's second FIFTH AGE novel, *The Day of the Tempest*. If it were not for Jean, this adventure would never have evolved the way it did.

I owe immeasurable thanks to the entire DRAGONLANCE: FIFTH AGE Design Team, for helping a visitor new to Krynn to understand the landscape. In particular, Sue Cook, Steve Miller, and Harold Johnson will probably be able to get lots more of their own work done now that I am no longer popping into their offices dozens of times per day with nit-picky questions.

No animals were harmed in the writing of this adventure, but if you ever see me at a convention . . . ask me about the squirrel!

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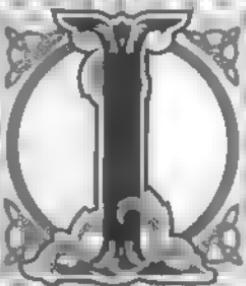
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# PROLOGUE



've learned a great deal, Tanis—about myself. The lessons have been hard ones.... I'm learning about love, too, Tanis. Or I'm trying to learn." His voice was bit-

ter. "Mostly I'm learning about pain. But that's my problem."

—Gilthanas on lost love,  
*Dragons of Spring Dawning*

*A Killing Frost* is the third in the five-part adventure series *Dragons of a New Age*. While it is designed as a piece of a larger campaign, *A Killing Frost* can also be run as a stand-alone adventure. The events, themes, and characters encountered herein have a continuity which stands with or without the framework of the *Dragons of a New Age* campaign.

*A Killing Frost* owes a great deal to some key scenes of Jean Rabe's DRAGONLANCE: FIFTH AGE novel *The Day of the Tempest*. The pregenerated heroes in this booklet are some of the major characters from that book. However, the events of this adventure differ greatly from the action in the novel. While Narrators and players who have read Rabe's novel will recognize similarities in the storyline, the adventure approaches the tale from a distinctly different angle. The purpose of this is to create an adventure with mystery, tension, and significance that can be enjoyed even by players who have read the novel already. Narrators who wish to recreate the events of *The Day of the Tempest* for their campaigns will find all the necessary game information contained in the adventure.

## The Continuing Adventure

The first adventure in the series, *The Rising Storm*, was based on Jean Rabe's novel *The Dawning of a New Age*. In it, Dhamon Grimwulf, Feril the Kagonesti mystic, Blister the kender, and other heroes were sent on a quest by Goldmoon, mistress of the Citadel of Light. They sought to investigate reports that the disappearance of some villagers was somehow linked to a sinister plot of Khellendros, the Blue Dragon Overlord. In the process, they discovered the Great Dragon was, through some unknown magical process, transforming the kidnapped villagers into "spawn," a twisted draconian-human hybrid.

The second adventure, *Storm Over Krynn*, was based on the events at the beginning of *The Day of the Tempest*. The heroes Rig Mer-Krel, Feril the Kagonesti, Jasper the dwarf, Ladine the Silvanesti, and Pax the kender freed scores of prisoners from the foul Bastion of Darkness, then infiltrated the camp of a black dragon in the process of creating more loathsome "spawn." There, they learned that spawning displaces the spirits of the transformed people and leaves them in a torturous limbo, denied even the peace of the grave. This discovery almost cost them their lives, however, when Khellendros himself arrived and attacked the group. Through bravery, perseverance, and not a little bit of luck, they managed to drive off the Great Dragon and escape. After the dust cleared, the heroes learned of another part of Khellendros's plot: The Blue was gathering artifacts and magical items to use in an incredibly powerful spell.

*A Killing Frost* begins with the heroes reporting their discoveries to Palin Majere at the Academy of Sorcery. With them is one of the Heroes of the Lance, Gilthanas, who was among the captives freed in the last adventure,

# PROLOGUE

and another former prisoner, Raalumar Sageth, who gave them the information about Khellendros's plan. The old man again warns of impending doom if the Blue Dragon collects the artifacts he seeks. Palin seems unsure whether to trust Raalumar until a group of Dark Knights breaks into the Inn of the Last Home and kidnaps the old man. While the heroes try to rescue Raalumar, Palin receives reports indicating that the Blue has sent a group of Dark Knights to Southern Ergoth to find and loot Huma's Tomb of its artifacts.

Assuming the heroes rescue—or try to rescue—the old man, they return to the Academy of Sorcery to find a beautiful Solarmic Knight named Lady Arlena Plata, who asks them to stop the Dark Knights from desecrating Huma's last resting place. She also asks that they accompany Gilthanas, who plans to journey to Southern Ergoth for a reunion with a woman he left many years ago (the silver dragon, D'Argent,

more commonly known as Silvara). At the end of Act One, they book passage on a ship heading for Castle Eastwatch, a Solarmic stronghold in Southern Ergoth. As they wait to leave, however, they note that the group of Dark Knights who kidnapped Raalumar has taken an interest in their affairs.

At Castle Eastwatch, the heroes receive directions to Huma's Tomb, located in Foghaven Vale. The Vale lies in territory claimed by Gellidus, the white Great Dragon who has made Southern Ergoth his home. The heroes must overcome the Dark Knights sent by Khellendros before they can retrieve the artifact from Huma's Tomb. Furthermore, Gilthanas hopes to learn of Silvara's whereabouts at the Vale. The heroes also meet a strange youth, a disguised gold dragon named Sunrise, who tests Gilthanas on Silvara's behalf. The story reaches a terrifying climax as the realm's ruler, Frost himself, arrives to see who trespasses on his land.



## Heroes of the Heart

Traditionally, DRAGONLANCE adventures feature heroes from the novels they parallel. This gives the Narrator and players three options for running the scenario: Use the familiar heroes to try to recreate the epic adventures from the books; use these heroes to create an alternative storyline and see how things might turn out if the heroes had acted differently; or use heroes of the players' creation, to see how a different set of personalities copes with the epic threats that confront the literary heroes.

The next few pages contain all the information needed to play *A Killing Frost* using heroes from the novel *The Day of the Tempest*. Most of these heroes appear on cards in the Fate Deck, and quite a few have been presented as heroes in the previous adventures in this campaign. The heroes have been modified to reflect their growth in these earlier adventures. Players and Narrators are free to use these "Heroes of the Heart" as presented, modify them to fit their campaigns, or create entirely new heroes.

It is not necessary to read *The Day of the Tempest* before running this adventure, although it might help Narrators add more depth to their scenes. The Narrator should at least familiarize himself with the heroes presented here. Each one has a fully developed background and individual set of motivations. The Narrator should explain to players any information he considers critical to role-playing a hero correctly; just because two people have read the same text doesn't mean they will interpret it the same way.

### Gilthanas as a Hero

One option available to Narrators who have more players than the number of heroes described here (or prefer not to use one or more of these heroes) is to use the character Gilthanas as a hero.

Gilthanas may appeal to players for several reasons. He has a great deal of

history as one of the original Heroes of the Lance, and his fate has long been a topic of discussion among readers. He also has ties to several important Fifth Age characters: He is brother to both Laurana and Porthios and uncle to Gilthas, Qualinesti Speaker of the Sun.

However, a number of problems are associated with using Gilthanas as a hero. Foremost among these is that a principal subplot of the adventure involves his impending reunion with Silvara. The Narrator should make sure that any player using Gilthanas as his hero is fully aware of how strongly the elf prince feels about finding his lost love. Nothing is more important to Gilthanas—nothing! Add to this the general problem of Gilthanas being a Qualinesti elf whose political, social, and moral beliefs are sixty years out of date, and he becomes a role-playing challenge with the potential to disrupt the adventure.

A final difficulty involved in using Gilthanas as a hero is his recent background. While it is revealed in the FIFTH AGE novels that Gilthanas was a prisoner of the Dark Knights in Khelrendros's realm and, before this, he was a prisoner of the Silvanesti (captured at the end of the Fourth Age, at the same time as Porthios), there is still a long section of his life which is unaccounted for. Future novels may address this period, but for now it simply remains a mystery—one which can make Gilthanas a troublesome hero to play.

Should a Narrator decide to let a player take on Gilthanas as his hero, a full character description is available in the Epilogue of *Storm Over Krynn*, from the *Heroes of Defiance* dramatic supplement. (Note: His artifact, the Amulet of Healing Hands, may become a game balance issue.)

§ Gilthanas: Qualinesti adult male,

capable demeanor, Legend, 4 ♀. Ag 8C,  
Dx 6A, En 7C, St 6B, Re 7A (49), Pe 8B, Sp  
7D, Pr 6B, Dmg +7 (long sword), Def 3  
(chain mail), also missile weapons (long  
bow +6), acute eyesight, sorcery (divination,  
enchantment, aeronautics), Amulet of Healing Hands.

# Rig Mer-Krel

Description	Human male (barbarian), mariner role		
Demeanor	Roguish (8 ♦)		
Nature	Clever (5 ♀)		
Reputation	Champion (Quests 7, Hand 5)		
Social status	Agility 8C	Reason 5D	Perception 5A
	Dexterity 6A	Spirit 4C	Endurance 9C
	Strength 7C	Presence 5B	
Melee weapon	Sabre of renown (+9)		
Missile weapon	Fang (+2)*		
Armor	Padded silk (-1)		
Shield	None		

\* Weapon introduced in *Heroes of Steel*.

"Rig is just a nickname, but it suits me. I picked it up as a kid doing odd jobs on the docks in Sea Reach. I've been a sailor ever since I celebrated my twelfth birthday by stowing away on a ship. The home I left was not a happy one, but I joined a much larger family—the brotherhood of sailors. That was over ten years ago. Since then, I've been the helmsman on the *Wind Chaser*, which sails the New Sea.

"I've done everything from steering a ferry to sailing the open sea as a pirate. A few months ago, I found myself drawn into a fight against Khel lendros the Blue, and I haven't felt a deck beneath my feet for some time.

"I'm at my best when I have salt water in sight. I know that, if I'd been in my element, I could have saved Shaon, a bright-eyed lass who'd sailed with me for years. Instead, she died at the claws of one of Skie's blue dragon minions, cut down in her prime. I'll go

back to the sea someday, but not until I've avenged Shaon. The Storm Over Krynn will pay dearly for her death."

## Game Information

As a mariner, Rig (8 ♦) enjoys a trump bonus for any action he attempts involving combat at sea or an act of seamanship. When engaged in land combat, however, he suffers a -3 action penalty. (The mariner role appears in *Heroes of Steel*.)

Rig is always ready for a fight. Besides his two primary weapons, he conceals several others: a weighted sash that looks like a bit of normal clothing, two daggers in his boots, and two more hidden under his shirt. He wears a fancy hat with a garrote concealed in the headband and conceals razor-sharp blades in the soles of his boots. He even wears a dagger-shaped earring that doubles as a lockpick.

In a recent trip to Palanthas, the sorcerer Palin Majere retrieved the last piece to the footman's dragon-lance once wielded by Sturm Brightblade and gave it to the heroes. Unless Dhamon Grimwulf remains with them, Rig now carries this lance.

The mariner has developed such a strong hatred for blue dragons that he has become immune to the effects of dragonawe. (This immunity applies only if Shaon appeared as either a hero or a character in the Narrator's campaign and was slain by the blue dragon, Gale, as in the novel, *The Dawning of a New Age*.)

Rig enjoys acute eyesight and taste—no one will ever get a poisoned meal past him.

## Appearance

Tall and muscular, Rig has brown skin and short, dark hair that mark him as Ergothian. He favors bright, flashy clothes.



## Ferilleeagh Dawnsprinter

Description	Female Kagonesti elf		
Demeanor	Curious (2 ♪)		
Nature	Wild (7 ♦)		
Reputation	Champion (Quests 8, Hand 5)		
Social status	Commoner (Wealth 3)		
Agility	6D	Reason	7A (49)
Dexterity	6B	Perception	5A
Endurance	4D	Spirit	6A (36)
Strength	7B	Presence	6C
Melee weapon		Broad sword (+6)	
Missile weapon		Long bow (+6)	
Armor		Leather (-2)	
Shield		Kite (-2)	

"I'm usually not one to take sides in an argument. Even among my own people, the wild and independent Kagonesti, I've always been a loner. I enjoy solitude, and I admire—even envy—wild creatures. They live free of the constraints of society. Animals have pure motives: They are never treacherous and they kill only for food, taking only what they need. And, for all their purity, animals also know how to enjoy simple pleasures. Overall, I would prefer a solitary life in the wilderness with them than to just about anything else."

"Now, however, I've gotten involved in one of the greatest struggles ever to face Krynn: the battle between mortals and the Great Dragons. I know how to pick enemies, don't I?"

"I love the wilderness and would sacrifice anything to save it—even my life, fighting those affronts to nature, the Great Dragons. The White Dragon, Gellidus, has transformed my home isle of Southern Ergoth into a vast glacier. All it took was the touch of Frost to turn a land of temperate plains



and forests into a polar desert. I have nothing against polar deserts, but I want them to stay where they belong: at the poles! Other chromatic dragons have wreaked similar havoc in their territories, but I have made it my job to find a way to thwart their schemes."

"I try not to let my grim task keep me from enjoying the wonders I see around me, however. There is beauty almost everywhere you look, from the simple grace of a butterfly to the crisp geometry of a dwarven building. Whenever I find myself somewhere I haven't been before, I can't help stopping to drink in all the sights, sounds, and smells."

### Game Information

As an elf, Feril (7 ♦) is skilled with a sword and perceptive in woodland settings. Any card she plays to resolve

an attack with a sword or to resolve

a Perception action in a forest becomes automatic trump.

However, like others of her race, Feril can seem haughty to non-elves. Therefore, she never enjoys a trump bonus for Presence actions involving a non-elf. (Cards played to resist magic are an exception.)

This Kagonesti shaman can employ three schools of sorcery: pyromancy, geomancy, and aeromancy. She also can cast spells from three mystic spheres: animism, alteration, and healing. Her two acute senses are sight and hearing.

### Appearance

Feril is beautiful, tanned, and wildly exotic. Her brown hair falls in waves to her shoulders, like a lion's mane. Even though she has not recently been among her people, the Kagonesti, she proudly wears the strange and colorful tattoos of this race of wild elves. Feril bears a tattoo of an orange and yellow oak leaf on one cheek and another of a red lightning bolt across her forehead.

## Blister Nimblefingers

Description	Female kender (afflicted)
Demeanor	Cautious (4 $\frac{1}{4}$ )
Nature	Resourceful (2 $\frac{1}{4}$ )
Reputation	Adventurer (Quests 5, Hand 4)
1 Social status	Tradesman (Wealth 4)
Agility	8D
Dexterity	7B
Endurance	5D
Strength	4C
Melee weapon	Bear claws (+1)*
Missile weapon	Bolas (+2)*
Armor	Leather (-2)
Shield	None

\* Weapon introduced in *Heroes of Steel*.

"About thirty years ago, I struck out from my home in Kendermore on an important mission for the Hero of the Lance, Riverwind—I was the one who warned the Knights of Solamnia of the coming of Malystryx, the Red Dragon!

"Of course, I've never been back to Kendermore—there's not much to see there these days, except Malys. I've never even seen a red dragon, let alone one big enough to destroy my whole country!

"I've spent most of my life in Hylo with other kender who managed to escape Malystryx. But now that I'm approaching middle age, I've decided to venture out into the world again. I'd forgotten just how much there is to see!

"Anyway, I'm not like what most people expect when they meet a kender. Oh sure, I'd like to see what's inside every wrapped parcel, behind every locked door, or inside each padlocked chest. But I've got discipline. I almost never go poking my nose into someplace unless there's a really good reason to do so.

"When my curiosity overrides my common sense—umm, I mean when I have to confront the unknown—I'm careful. I'll prod a suspected trap from a safe distance with a spear, or maybe I'll just throw a rock at it. I can snag

pouches and other small objects with a fishing line. I have a spyglass I use to peer into campsites. I like to be careful, just like Uncle Tas did: He always knew exactly what he was doing.

"I wear gloves when I go out in public because of my scarred up, misshapen hands; when I was a girl I was foolish and let a trap spray acid all over my hands. (That's how I got my nickname, Blister. Before that, everyone called me Verae.) It used really hurt to do fine work, like picking locks and stuff. But, when I talked with Goldmoon not long ago, she got me to see the pain was all in my head. My hands still don't work quite right, but at least they don't hurt any more. Goldmoon's the greatest!"



### Game Information

As an afflicted kender, and card Blister (4 $\frac{1}{4}$ ) plays is trump if it involves stealth or graceful, careful movement. The kender carries an assortment of gloves and tools to help her with simple tasks. She has a studded pair that serve as weapons, a pair covered with beeswax to help her pick things up, and a pair fitted with picks to help with fine work.

She also carries a magical net—well, she thinks it's magical. If Blister closes to personal range, she can automatically trap a creature smaller than a cat inside the net. To capture larger creatures, she must succeed at an average *Agility* (*Agility*) action. The net can hold a creature as large as a horse.

Blister has acute senses of hearing and eyesight.

### Appearance

Blister has graying blond hair and a ruddy complexion. Her hands and fingers resemble a bird's feet: thin, twisted, and scaly from her injury.

## Dhamon Grimwulf

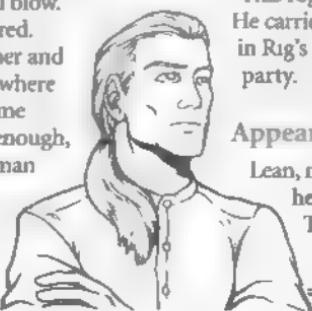
Description	Male human (civilized), rogue knight role			
Demeanor	Independent (5+)			
Nature	Brave (1+)			
Reputation	Champion (Quests 8, Hand 5)			
Social status	Commoner (Wealth 3)			
Agility	8A	Reason	7D	
Dexterity	6C	Perception	6B	
Endurance	7A	Spirit	5C	
Strength	8A	Presence	7A	
Melee weapon	Long sword of renown (+11)			
Missile weapon	Crossbow (+5)			
Armor	Chain mail of distinction (-5)			
Shield	Target (-3)			

"When I was twelve, I caused quite a stir in my hometown by joining the Dark Knights. I came from a noble but poor family that had never been popular; it pleased me to see the shock in the faces of my neighbors when I rode out of town carrying the Knights' banner.

"After several years of training, I became a full member of the Order. My pride swelled when I became a dragon rider, paired with a blue dragon, Gale.

"During an attack on Sanction about five years ago, I became separated from Gale, but fought on. I exchanged blows with a Solamnic Knight and, although I fought well, he wounded me gravely. As I felt my life draining away, I prayed that Her Dark Majesty would give me strength to land a final blow. Only blackness answered.

"I was taken prisoner and brought to Solamnia, where my opponent tended me himself. Surprisingly enough, I came to admire the man. While I recovered from my battle injuries, I listened to his stories about Hurma, Sturm



Brightblade, and other famous Solamnics. His tales and his kind manner made me realize slowly that, although the Dark Knights had taught me honor, they had never taught me compassion. In nightmares I began to see the faces of every man I had ever killed. It made me shudder to realize that, while I was bat tling for glory, they had been fighting to defend their homes.

"When I was well, I resolved to leave the Knights of Takhisis. I realized they had taken advantage of a bitter youth, twisting my anger to their own ends. I had barely made my decision when my fellow Dark Knights came to my 'rescue.' I shouldn't have been surprised that they tracked me down, but I didn't want to be rescued. In fact, I joined my captor-turned mentor in defending his home.

"Only I survived that battle. When I buried the dead, I buried my old armor and weapons, too—and my old life. My one option, as I saw it, was to become a sellsword. True, the mercenary life isn't honorable. But it is a better one than I deserve."

### Game Information

As a rogue knight (a role introduced in *Heroes of Steel*), Dhamon (5+) receives a trump bonus when fighting or trying to impersonate a Dark Knight. When fighting from a mount, he also can play any card as trump. However, he never receives a trump bonus to resist mysticism, thanks to the grueling "training" his old Order put him through. If the Knights of Takhisis ever capture Dhamon, they will kill him.

This rogue knight has acute eyesight. He carries the dragonlance mentioned in Rig's description if he's with the party.

### Appearance

Lean, muscular Dhamon turns the heads of many young ladies. The young man ties his long, wheat blond hair back in a pony tail and wears old, plain clothes.

# Ulin Majere

Description	Male human (civilized), Academy student role
Demeanor	Impulsive (1 
Nature	Brave (1 
Reputation	Adventurer (Quests 4, Hand 4)
Social status	Gentry (Wealth 6)
Agility	7C
Dexterity	5B
Endurance	6X
Strength	5D
Reason	8A (64)
Perception	6A
Spirit	8B (64)
Presence	7B

Melee weapon	Quarterstaff (+2)
Missile weapon	None
Armor	None
Shield	None

"My father has been called the greatest sorcerer in the world. My uncle is thought to have been the greatest sorcerer who ever lived. Those are very big shoes to fill.

"I'm no slouch myself. In fact, if it weren't for me, we never would have unlocked the secret to tapping magical items for the sorcerous energy they contain. Still, it seems I've lived my entire life in the shadow of my family history.

"Don't misunderstand, I have a very satisfying life. I have a loving wife and two wonderful children. But sometimes I wonder when it will be my turn to do something truly great.

"I know I have greatness in me. If only I could get the chance to prove it, I know I would be every bit as brave and courageous as my relatives—maybe even braver. If only there were an adventure left for me to go on; if only I had a quest of my own.

"Grandfather Caramon laughs when he hears this. He says I remind him of himself as a young man. But I'm not that young a man anymore. I

don't want to live my whole life as an academician."

## Game Information

A powerful spellcaster, Ulin is trained in the schools of enchantment, pyromancy, and spectramancy and the sphere of meditation. He also has acute senses of sight and smell.

As a student at the Academy of Sorcery, Ulin may attempt a Presence action (of variable difficulty) to obtain financial or other support from the school. When not on missions for the Academy, Ulin must teach ten hours each week and research for fifteen. He can seek advice from other students to gain a +1 action bonus for his own spellcasting. He never enjoys a trump bonus for Presence actions when interacting with those unused to sorcerers (except to resist mystic magic).

In the novel *The Day of the Tempest* (during the events of this adventure), Ulin meets a young gold dragon named Sunrise, and the two of them form a bond which has serious implications on the future relations between humans and dragons (described in Chapter Five of *One Moon, Not Three*). However, the Narrator should decide whether he wants Ulin to gain the powers of a dragon mage within the context of this adventure. If so, the Narrator should describe to Ulin's player how he sees the connection to Sunrise and what effects it has on the hero's sorcerous powers.



## Appearance

Tall and lanky, Ulin has a rather handsome face. Although his face is thinner, the resemblance to his father is undeniable. His golden eyes, however, are the result of his mother's heritage. The sorcerer's hair is brown and straight, and he usually dresses casually in a loose tunic and pants.



# ACT ONE

## Scene One: Hail the Heroes

This scene is a segue connecting the events of the adventure *Storm Over Krynn* to the current action.

### Overview

The adventure begins when the heroes arrive at the Academy of Sorcery near Solace. With them are Githanas, a long-lost Hero of the Lance, and Raalumar Sageth, a scholar they rescued from one of Khellendros's slave camps. The heroes have the following information for Palin Majere:

- The Great Dragons are creating "spawn," a new type of draconian-human hybrid, by implanting draconian spirits in mortal bodies, pushing the mortal spirits out into a torturous limbo.
- Khellendros, the Blue Dragon, has his agents scouring Ansalon for powerful artifacts and magical items for use in a spell that will threaten all of Ansalon. One of them is the famed dragonlance of Huma, located in Southern Ergoth.

### Getting Started

The Narrator should have Palin's character card ready. It might also be fun to create several Academy characters to represent other sorcerers who might chat with the heroes in this scene.

If Ulin is present as a hero, the Narrator may need to adjust this first scene slightly.

### First Impressions

The heroes are making their way to the Tower of the World, the central building of the Academy, to meet Palin Majere.

It is late afternoon of a beautiful early autumn day in Solace. The Academy of

Sorcery is located on a plateau a few miles outside the town itself, but smoke from the homefires can be seen rising from the vallenwood trees, whose leaves are showing the barest hints of gold and orange. The breeze carries on it the scent of delicious dishes simmering in pots as dinner approaches.

### The Story Begins

The heroes, who have come to share information they have gotten regarding the dragon overlords, are led into a private dining room where a sumptuous feast awaits. After a few minutes, the founder of the Academy, Palin Majere, enters with his wife, Usha, and his son, Ulin, who is also a member of the Academy. About a half-dozen other sorcerers enter behind them, and the meal begins.

Palin, the other Academy sorcerers, and the heroes discuss over dinner the results of the heroes' last quest. Palin listens, asking for clarification from time to time. He, and the other sorcerers, will want to know details of the heroes' encounters with Khellendros and his minions, the Dark Knights, and the spirits whose bodies have been turned into spawn. The Narrator can have Palin or one of the other sorcerers give the heroes any news of important events that occurred while they were out on their latest adventure.

When the topic turns to Khellendros and his plans, Raalumar Sageth the scholar allows the heroes to tell as much of the tale as possible, even though he was the one who told them much of what they know. The old man supports the heroes' tales, chiming in with additional details and clarifications when they are called for. If asked how he came by this information, Raalumar explains as follows:

"Bad luck, that's my story. I was a scholar at the Great Library in Palanthas, worked with Astinus until he disappeared during the Chaos War. We'll

# BAD TIDINGS

never see his like again. Worst of all, the contents of the Library vanished as well. With things settling back to normal, a few of us remained to try to rebuild the Library, but then Khellendros and the Dark Knights came. They were putting men of learning to the sword—their kind always does—so I fled the city like so many others. I didn't really have a choice if I wanted to keep my head.

"Still, I decided to follow in the footsteps of Astinus. I was going to travel the world, record the history of Krynn firsthand. Unfortunately, the last town I stopped at was raided by Dark Knights and we were all taken captive. Unlike the villagers, I kept my wits about me and paid attention to what the Knights were saying. They complained about getting the detail of gathering 'raw material' for the spawning process. Other Knights, it seemed, were off collecting artifacts and magical items which Khellendros planned to use in some apocalyptic spell.

"I despaired that nothing could be done about this until these brave heroes rescued me. I urge you, sirs, do not let this plan come to fruition. Gather all the old magic you can, lest Skie claim it—and with it, all of Krynn!"

After dinner, Palin thanks the heroes for bringing this news to his attention. He offers them rooms in at the Academy for the night. If they decline, the heroes can easily find rooms in Solace. Either way, he asks to see them again the next morning.

## Atmosphere

This scene has the qualities of a small informal gathering. While many functions at the Academy are run in a formal manner, Palin himself does not prefer these. He would rather meet others with as little ceremony as necessary. As such, he will keep the meeting relatively light and informal.

## Actions

Dinner should be a fairly sedate affair. The question-and-answer session can refresh the players' memories of what is happening in the world at the time. Most actions in this scene will be likely based on Presence and Reason.

## Characters

Raalumar Sageth is actually working for a huldrafolk ally of Khellendros named Fissure. The huldra has some sort of charm over him, but Raalumar was not exactly unwilling to help in the first place. Raalumar feeds the heroes information for his huldrafolk master, who is disguised as a clay tablet the scholar keeps with him constantly.

- ↳ **Raalumar Sageth:** Human elder male, eccentric demeanor, Unknown. Co 4, Ph 4, In 8, Es 7, Dmg 0 (unarmed), Def 0 (common clothing).
- ↳ **Gilthanas:** Quahinesti adult male, capable demeanor, Legend, 4 ♀ Ag 8C, Dx 6A, En 7C, St 6B, Re 7A (49), Pe 8B, Sp 7D, Pr 6B, Dmg +7 (long sword), Def -3 (chain mail), also missile weapons (long bow/+6), acute eyesight, sorcery (divination, enchantment, aeromancy), Amulet of Healing Hands.
- ↳ **Usha Majere:** Human adult female, optimistic demeanor, Hero, 2 ♀. Co 6, Ph 5, In 7, Es 8, Dmg 0 (unarmed), Def 0 (common clothing).

## Outcome

If the heroes accept Palin's hospitality or if they get rooms in Solace and return to meet with the sorcerer in the morning, the story continues at the beginning of Scene Two. If, however, the heroes leave the Academy and do not return in the morning, the Narrator should have them run into Gilthanas, either on his way to Solace or there during his trip into town and pick up the action part way through Scene Two.

## Scene Two: Abduction!

Plans to meet with Palin fall apart, and the heroes get the chance to explore the town of Solace.

### Overview

The heroes have the opportunity to look around the Academy of Sorcery. Alternatively, they may join Gilthanas, who heads into Solace to visit his comrades, Caramon and Tika Majere, at the Inn of the Last Home. That evening, a group of Dark Knights sneaks into Raalumar Sageth's room and takes him captive.

### Getting Started

The Narrator should have Caramon and Tika Majere's character cards ready. He might also wish to review the section on Abanasinia in *Dusk or Dawn* from the FIFTH AGE boxed set and refer to the maps of Solace's Market Square in Act One of *Heroes of a New Age* (the adventure in the boxed set).

### First Impressions

The morning feels more like late summer than autumn. The sun glints off Crystalmir Lake, and the smell of freshly baked bread hangs in the air. Unfortunately, Palin has left word with one of his assistants that he cannot meet the heroes as planned.

"An experiment in the Hall of Transmutation has gone awry," the young sorcerer says, "and Palin will be unavoidably detained most of the day. He begs your forgiveness. He will be happy to entertain you as dinner guests again tonight, if it is convenient. Otherwise, he will try to locate you tomorrow. You are, of course, welcome to stay at the Academy for as long as you like."

### The Story Continues

The heroes are left without a plan. Just as they are considering what to do, Gilthanas happens by and mentions that he is heading into Solace for the day to visit some old friends at the famous Inn of the Last Home. He invites the heroes to join him. (If they refuse, the Narrator should go to the "Outcome" section directly.) Whatever the heroes do, however, Raalumar decides to go with Gilthanas.

The proprietors, Caramon and Tika Majere, are Heroes of the Lance, and the legends do not do them justice. Now in their golden years, they still manage to run the Inn of the Last Home with the help of their daughters, Laura and Dezra. Entering the Inn, the heroes see Tika greeting and seating guests. She shrieks with joy when she recognizes Gilthanas, ushers him to a large table in the center of the room, and calls for Caramon to join them. Any heroes with Gilthanas or joining him later are treated like members of the Majere family and offered rooms for the night.

The mid-day meal is warm and delicious, the ale is cool and frothy, every bit the equal of any the heroes have ever had. Caramon and Tika



spend hours catching up Gilthanias on the situation in Qualinesti and reminiscing about their days together during the War of the Lance. Raalumar Sageth listens intently, trying to remember every word for his historical writings. Eventually, though, he begins to nod off and goes upstairs for a nap.

About ten minutes later a messenger comes in looking for the heroes with a message informing them that Palin is available to meet with them at their convenience. Suddenly, there is a commotion in the kitchen, and a man dressed as a beggar bursts out into the main room with a loaf of bread under one arm and a whole roast chicken under the other. He runs pell-mell about the room, knocking over tables, and generally making a nuisance of himself.

There are any number of ways for the heroes and characters to stop the beggar, but simply grabbing him and holding him down is particularly difficult. Once subdued, the beggar will tell anyone who asks that "Three knights in black armor paid me five iron pieces to cause a ruckus."

Just as the dust settles, a guest comes running down the stairs screaming that she saw Dark Knights climbing a rope outside her room. Heroes who go outside to look indeed see a rope hanging from one of the upper windows and three men in black armor riding away on horses. Bound and gagged on the back of one horse is the old scholar, Raalumar Sageth.

## Atmosphere

The town of Solace is a friendly place. Heroes interested in replenishing their supplies can find stores or vendors selling all types of goods and equipment for reasonable prices.

The atmosphere in the Inn of the Last Home is welcoming. The main room bustles with activity all day and most of the evening. People are constantly talking about the history of the place, and the owners seem always happy to chat about their past.

## Actions

The bulk of the day should be improvised to suit the heroes. They can have as eventful or mundane a day as the Narrator sees fit.

In the pandemonium of the Inn, grabbing the beggar is a *challenging Agility (Agility)* action; he has had so many years of experience dodging the grasping hands of other itinerants and town watchmen that he has become very nimble.

It is slightly possible that the heroes might hear the Dark Knights climbing the side of the Inn during the confusion. This requires success at a *daunting Perception (Agility)* action. Identifying Raalumar bound to the back of the Dark Knights' horse is an *average Perception* action.

## Characters

- ↳ Beggar: *Human adult male, scheming demeanor, Rabble*. Co 8, Ph 5, In 6, Es 5, Dmg 0 (unarmed), Def 0 (common clothing).
- ↳ Raalumar Sageth: *Human elder male, eccentric demeanor, Unknown*. Co 4, Ph 4, In 8, Es 7, Dmg 0 (unarmed), Def 0 (common clothing).
- ↳ Gilthanias: *Qualinesti adult male, capable demeanor, Legend*, 4 ♀ Ag 8C, Dx 6A, En 7C, St 6B, Re 7A (49), Pe 8B, Sp 7D, Pr 6B, Dmg +7 (long sword), Def -3 (chain mail), also missile weapons (long bow/+6), acute eyesight, sorcery (divination, enchantment, aeromancy), Amulet of Healing Hands.

## Outcome

Raalumar Sageth is gone, apparently abducted by three Knights of Takhisis.

- ↳ Should the heroes go after him, the adventure continues with Scene Three.
- ↳ If they instead choose to go to see Palin, it moves directly to Scene Four.
- ↳ Heroes who turned down Gilthanias's offer in the first place and decided to stay at the Academy go to Scene Four.

# Scene Three: Do Not Forsake Me

The Narrator should play out this scene if the heroes went after Raalumar Sageth to effect a rescue.

## Overview

Malys suspects that Khellendros the Blue is up to something, but she does not yet know what. However, she knows Raalumar Sageth works for him, so she sent the Dark Knights to find out what his plans. This scene covers an investigation and chase as the heroes try to find where the Knights have taken Raalumar.

## Getting Started

The Narrator might wish to take a look at Act One, Scene Four of *The Rising Storm* in the *Heroes of Steel* supplement for descriptive information about the wilderness that extends around Solace.

## First Impressions

An elf or half-elf hero (or Gilthanas) can see the trail clearly enough to lead the heroes from the Inn and into the woods beyond.

The light of the crescent moon that shone on the raised platforms of Solace is completely swallowed by the vallen-wood trees. The darkness envelops you, and leaves and branches brush your faces without you even seeing them.

## The Story Continues

To rescue Raalumar, the heroes have to follow immediately. If they wait until morning, the Knights will be long gone and the trail becomes too difficult to follow about ten miles outside Solace.

If the heroes try to rescue the scholar, they can follow the trail along the shoreline of Crystalmir Lake to the Dark Knights' camp in the woods outside Solace. The camp is in a grove near

the lake shore. The heroes can get no closer than far missile range before risking discovery. From this range, they can see a few Knights, still in their armor, and several tents. They can hear the whicker of horses. It is up to the heroes to decide whether to fight the Knights openly or try to sneak the old man out from under their noses.

Sneaking closer allows them to see two small tents, a fire large enough to cook over but too small to be visible from any great distance, and a group of horses tethered to a tree near the water. At least two Knights stand guard near the fire, and other voices can be heard in one tent, interrogating the old man. If they watch long enough, the heroes see that their party and the Knights are of equal number. However, three other Knights are on patrol away from camp; they will not return until after dawn.

## The Battle

Unless the heroes scouted the camp, they will not know exactly how many Knights they face nor where they all are. Because of the Knights' code of honor, they all fight in the open; they won't attack the heroes from hiding. Even if the heroes catch them off guard, the Knights are armed and armored and can defend themselves adequately. The Knights fight until killed or knocked unconscious. They have no qualms about killing their opponents but will spare the life of anyone who surrenders, taking him prisoner instead.

## Atmosphere

The woods are eerily dark and quiet. The crescent moon reflects on the lake, but does nothing to alleviate the heroes' feeling that they are being watched. If they confront the Knights directly, the scene takes on the wild, chaotic feeling of pitched battle. The heroes should never be sure exactly how many Knights are in the camp. If they proceed stealthily, the scene feels suspenseful, as they try to get in and out without being detected.

## Actions

At several junctures the heroes must decide which fork in the path the Dark Knights have taken. Listening for galloping horses makes that an *average Perception* action. Otherwise, the group's scout can make a *challenging Perception* action to keep from losing the trail.

Sneaking near to the camp requires *challenging Agility (Perception)* actions, for the Knights expect an attack. After an hour or so, the Knights retire, taking turns standing guard for two-hour shifts. Getting past the guard is another *challenging Agility (Perception)* action. Raalumar is kept tied up in one of the tents with at least two sleeping Knights.

Should a Knight see Dhamon, he has to make an *average Presence (Perception)* action or be recognized as a deserter.

## Characters

The group faces one Dark Knight for each hero and character. Their breast-plates bear a red flame insignia, representing fealty to Malys. One is a Thorn

Knight with 36 sorcery points and skill in divination, pyromancy, and geomancy.

↳ **Dark Knights: Human adult males of various demeanors, Adventurers.** Co 8A, Ph 9A, In 6C, Es 6C, Dmg +7 (long sword), Def -5 (plate mail)

↳ **Gilthan: Qualinesti adult male, capable demeanor, Legend, 4 ♀ Ag 8C, Dx 6A, En 7C, St 6B, Re 7A (49), Pe 8B, Sp 7D, Pr 6B, Dmg +7 (long sword), Def -3 (chain mail), also missile weapons (long bow/+6), acute eyesight, sorcery (divination, enchantment, aeromancy), Amulet of Healing Hands.**

## Outcome

If the heroes beat the Knights, they can either leave them or take them to the constable in Solace. If they sneak Raalumar out, they may return to Solace and report the location of the camp, but the Knights will be gone before a group can return to arrest them. Should the Knights defeat them, the heroes wake up in the morning to find the camp broken. The Knights have taken Raalumar and left no trail. In either case, the Narrator turns to Scene Four.





## Scene Four: Enemy Movement

The heroes arrive at this scene if they stayed at the Academy, upon returning from Solace, or after their rescue attempt.

### Overview

In this scene, the heroes meet again with Palin, informing him of the results of the attempted rescue of Raalumar, if necessary. They also meet a Solamnic Knight named Lady Arlena Plata, who has traveled from Castle Eastwatch in Southern Ergoth to discuss plans with Palin and the heroes.

### Getting Started

The Narrator should have Palin's character card available. For heroes who have spent the day at the Academy, the Narrator should either plan one or two simple encounters. The information in Chapter Three of *One Moon, Not Three* will help determine what the heroes might encounter as they wander the campus.

### First Impressions

If the heroes are returning from an attempt to rescue Raalumar from the Knights of Takhisis, Palin meets them when they return (either at the Academy or the Inn). If anyone has been injured, he sends for one of the two Academy students skilled in the mystic sphere of healing. He wants to meet with the group as soon as possible to determine what happened.

If, instead, the heroes are as yet unaware of Sageth's kidnapping, the Narrator should remind the players, as evening approaches, that the heroes have a dinner appointment with Palin.

The rest of this scene takes place in Palin's and Usha's lodgings in the Tower of the World.

The Majeres' quarters take up the entire top floor of the grand Tower.

They are tastefully decorated with comfortable furniture and Usha's own paintings. The many cushions scattered about the thickly carpeted floor give you the impression that Palin often invites large groups of students here for informal lessons. A fine banquet table is set for dinner.

### The Story Continues

Gathered in the Majeres' apartment are Palin, Usha, Ulin, the heroes, and Lady Arlena Plata—a Solamnic Knight of the Crown whom the heroes have never met. She is very beautiful, but aloof and distant in a way that is familiar to anyone who has spent much time among high-ranking Solamnics. If this scene takes place after Raalumar's rescue, he and Gilthanas are also present.

Palin speaks very candidly with the heroes and expects the same from them. He will answer any questions the heroes have about him, the Academy, his past adventures, or anything else they would likely know. Usha remains quiet throughout most of the meal, smiling and making polite conversation, but trying to get a feel for the heroes. She has an uncanny ability to understand a person's true nature, and Palin often consults her when deciding how far to trust new acquaintances. Usha reacts to the heroes as they deserve, but she does not like or trust Raalumar.

Both Usha and Palin, gracious hosts, keep the conversation relatively light. Ulin (if not played as a hero) is very interested to hear tales of the heroes' exploits and frequently bemoans the fact that he hasn't participated in any significant quests lately.

After the main course, Lady Plata abruptly launches into a report, unceremoniously changing the mood.

"The news you have brought regarding Khellendros has been very helpful. I've also been looking into his activities and found out that he has recently charged a group of Dark Knights with going to

Huma's Tomb in Southern Ergoth to retrieve the blessed dragonlance once wielded by Huma herself. I understand that Gilthanas already plans to travel to the Tomb for personal reasons, and Ulin has pledged to accompany and aid him.

"While they surely could find and track the Knights' movement, I am not certain that a mere two people can prevent the Dark Knights from desecrating that honored site and stealing its most priceless artifact. Unfortunately, most of our complement at Castle Eastwatch is devoted currently to a mission in conjunction with the circles at Qualunori and Silvamori. Will you accompany Gilthanas and Ulin? Your help might make possible the defense of the Tomb. The forces of Evil must be prevented from gaining anything to let them extend their claws over any more of the free realms."

If the heroes ask, Lady Plata tells them that Castle Eastwatch lies in Southern Ergoth not far from Foghaven Vale, site of the Tomb. While she can travel with them as far as the castle, her duties do not allow her to travel on with them.

Although Lady Plata's words are courteous, one gets the feeling that she does not want Gilthanas to go on this journey alone, and that Ulin is not an experienced enough companion to ease her mind. She denies any such suggestions, however.

Assuming the heroes agree to help, Lady Plata tells them that they can charter a fishing boat in the town of Ankatavaka. Gilthanas, Ulin, and she plan to leave for the coast in the morning. The Academy will outfit the heroes with any supplies they might need for the trip, including horses and heavy clothing. Any special items can be picked up in Solace or Ankatavaka.

If Raalumar is with the party at this point, he will tell them that he has no intention of going back into a Dragon Realm. In fact, he says he has business to take care of elsewhere in Abanasinia. He thanks the heroes for all they have done for him, but they will have to finish this quest without him. If they try to force him to accompany them, he will disappear in the dead of night, or some other time the heroes are not looking. He will not be seen again (he and Fissure will report back to Khellendros and await further orders).

## Atmosphere

This informal dinner party should feel relaxed and friendly, for Palin wants to make the heroes comfortable at the Academy. He is trying to gather as broad a network of acquaintances as possible so he can keep abreast of events across Ansalon. When Lady Arlena changes the topic to Khellendros's plan, the tone becomes much more serious.



## Elf Prince and Lady Knight

The interplay between Lady Plata and Gilthanas in this scene is important. The elf prince is returning to Huma's Tomb to find his lost love, Silvara. The two parted on less than amicable terms after Gilthanas found out the elf maiden he loved was actually a silver dragon, D'Argent, in disguise. This made no difference to Silvara, who loved Gilthanas with all her heart, but the elf could not bear the truth. Gilthanas left to wander Krynn until the turmoil in his heart subsided. His odyssey lasted over seventy years, ending when the heroes freed him from captivity during the adventure *Storm Over Krynn*. He has realized his love for Silvara is all that truly matters to him and wants to find her to beg forgiveness.

A dream has told him he would find her at Foghaven Vale—the site of one of their greatest triumphs during the War of the Lance—and so it is there he must go. He is too proud simply to tell the heroes this tale, which he sees as a personal flaw. However, if asked directly, he reluctantly tells his story.

Lady Plata is, in fact, Silvara in disguise. She has waited for Gilthanas for all these years, roaming the world from time to time, but always returning to Southern Ergoth. She knew in her heart that her love would return and, through the connection they share, knew he would meet her at Foghaven Vale. Now that he is here, though, she feels the need to test him, to be sure he will accept her for who she truly is.

## Actions

Most actions in this scene may rely upon Presence and Reason. Any hero trained in sensitivity who manages to cast a spell to examine Lady Arlena will see a strange aura: vaguely dragonlike features. It suggests nothing but the purest motives, however. Casting such a spell openly at dinner may have negative social consequences, however—Lady Arlena will be offended, as will Palin and Usha.

## Characters

Lady Arlena's scores and codes below reflect her identity as the silver dragon D'Argent. However, in her guise as a Knight of Solamnia, she does not enjoy most of a dragon's special abilities.

- Arlena Plata: *Human adult female, purposeful demeanor, Legend. Co 11B, Ph 48A, In 13B (139), Es 13A (169), Dmg +7 (long sword), Def -5 (plate mail), also mysticism (alteration, healing, spirituality), sorcery (cryomancy).*
- Raalumar Sageth: *Human elder male, eccentric demeanor, Unknown. Co 4, Ph 4, In 8, Es 7, Dmg 0 (unarmed), Def 0 (common clothing).*
- Gilthanas: *Qualinesti adult male, capable demeanor, Legend. 4 ♀ Ag 8C, Dx 6A, En 7C, St 6B, Re 7A (49), Pe 8B, Sp 7D, Pr 6B, Dmg +7 (long sword), Def -3 (chain mail), also missile weapons (long bow/ +6), acute eyesight, sorcery (divination, enchantment, aeromancy), Amulet of Healing Hands.*
- Usha Majere: *Human adult female, optimistic demeanor, Hero, 2 ♀. Co 6, Ph 5, In 7, Es 8, Dmg 0 (unarmed), Def 0 (common clothing)*

## Outcome

If the heroes were not already aware of Raalumar's kidnapping, a messenger arrives from Solace some time after dinner with the news. Palin waits to see the heroes' reactions.

- If they choose to try to rescue him, Palin offers to send an experienced sorcerer with them, and the adventure continues with Scene Three. If they seem unconcerned, Palin does not interfere, for Usha has already told him the scholar is not to be trusted.
- Should the heroes agree to go to Southern Ergoth (assuming they have already made their rescue attempt or chosen not to), they will leave for Ankatavaka the next morning. Play proceeds with Scene Five.
- If they refuse, they have broken the scenario. The Narrator should not force the heroes to undertake the journey, but the rest of the adventure requires that they do.

## Scene Five: Ankatavaka

The journey from Solace to Ankatavaka takes about five days by horse, or nearly a fortnight on foot. The Narrator may simply bypass this journey and have the heroes begin the scene by arriving in Ankatavaka. Alternatively, the Narrator may role-play the trip and, because whatever trail they follow most likely takes the group along the northern edge of the Qualinesti Forest, throw in an encounter with members of the Qualinesti resistance—particularly Porthios, Gilthanas's older brother.

### Overview

In Ankatavaka, Lady Plata arranges passage to Castle Eastwatch. As the heroes kill time in town, they find that they are being shadowed by the Dark Knights who abducted Raalumar Sageth from the Inn.

### Getting Started

If the Narrator chooses to have the heroes encounter Porthios, he should have his character card available.

### First Impressions

Ankatavaka is a small fishing town just north of the border to Bervl's realm. At one time, its people were quite content, the sea provided ample food, the Qualinesti elves traded with them regularly, and their port was visited by almost every ship sailing the southern trade routes or returning from Thunder Bay. However, when Gellidus turned the island of Southern Ergoth into a glacier, creating the Gale and disrupting sea traffic, the town and her people almost perished. They now eke out a living fishing the treacherous local waters, rarely taking their oceanworthy vessels out of sight of land. It is a sad story, but one that has become too common since the coming of the dragon overlords.

### The Story Continues

The heroes arrive in Ankatavaka at mid-day. Most of the activity in town is understandably near the harbor.

Finding someone willing to risk his ship on the open seas under the lashings of the Gale in the Straits of Algoni ordinarily would be difficult, but Lady Plata leads the heroes directly to one captain, Max Lindak, who periodically sails to Castle Eastwatch to bring supplies to the Solamnic Knights there. His ship, the *Ehoss*, is not due to go back for a month yet, but a sufficiently enticing payment convinces Captain Lindak to move up his schedule and leave on the next morning's tide.

While she settles matters with Captain Lindak, Lady Plata suggests the heroes get one or two rooms at the town's only inn, the Black Lion. At the inn, the heroes see a group of Dark Knights—the same ones who kidnapped Raalumar. If the heroes failed to rescue him earlier, the scholar is still with them. The total number of Knights in this scene ranges from three (if the heroes captured or killed everyone in Scene Three) to three Knights more than the number in the party (if they failed to capture or kill anyone in Scene Three).

These Knights are not the ones the heroes are racing to the Tomb. They bear a red flame insignia on their breastplates to denote that they work for Malstryx. They have been charged with finding out exactly what the Blue Dragon is up to. They know Raalumar works with Khellendros through an intermediary, but they have not determined that person's identity (nor that he is a huldré). Since the heroes are on friendly terms with the scholar, the Knights assume that they, too, are agents of the Blue.

Although the heroes may attack them on sight, the Dark Knights are willing to sit down and simply talk with them. They are very formal and directly ask about Khellendros's plan. If the heroes claim not to know, or deny being associated with the dragon, the Knights will call them liars. The insults could escalate

into a fight. If the heroes convince the Knights they are unaware of the Blue's plans (see "Actions"), the Knights leave the party in peace, although they will give the bit of "friendly" advice that the Blue is not to be trusted and tell the heroes to get away from his influence as soon as possible if they value their honor.

### The Battle

If the heroes end up winning a fight with the Knights, the Narrator can add a disturbing twist to the story. The Dark Knight leader has one of Malys's scales embedded in his chest. Because of this connection, the Red Dragon can see through the Knight's eyes and even speak to him telepathically.

If this Knight is mortally wounded in melee or personal combat, his final act will be to rip the scale from his chest and try to implant it on one of the heroes, as described under "Actions." Removing the scale will kill the Knight.

Lady Plata does not arrive at the Black Lion until after the confrontation has concluded. This may cause the

heroes to suspect that she set them up, but she will not even address such accusations. She will, however, turn the situation around to chastise the heroes (particularly Gilthanas) for not staying out of trouble.

### Atmosphere

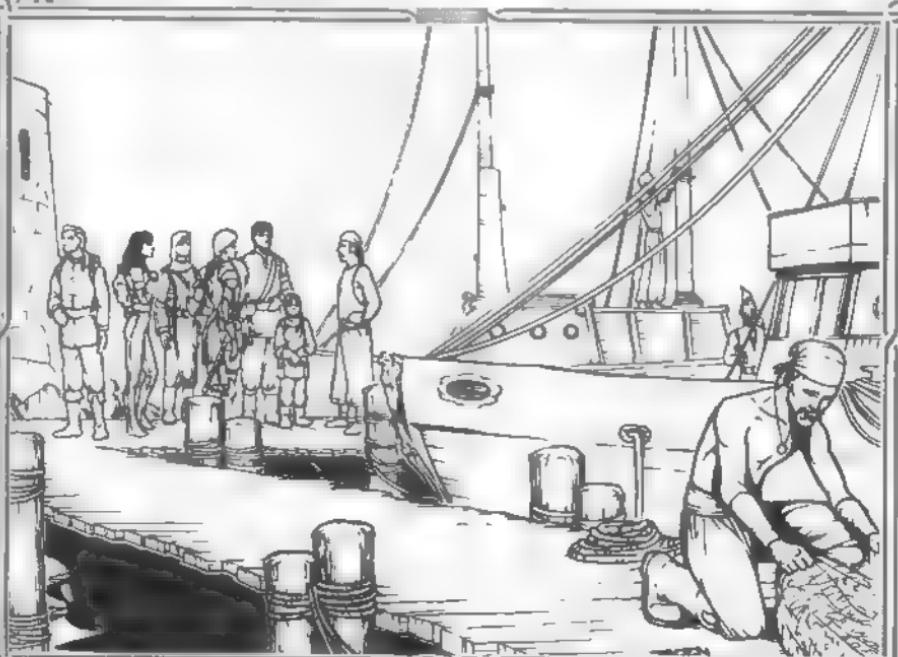
The town of Ankatavaka should seem peaceful, if rather depressing. These hardy people cling to life by the merest thread. Even one bad storm that damages the fishing fleet would force them to leave their homes or starve during the winter.

Throughout this scene, Lady Arlena questions Gilthanas constantly to test his character and resolve.

### Actions

Combat actions should be handled as described in Chapter Four of the *Book of the Fifth Age*. However, the Narrator should allow for the possibility that the heroes find a more diplomatic solution.

If the heroes speak with the Knights and try to convince them that they do



not work for Skie, they must succeed at an *average Presence (Reason)* action. Success indicates that the Knights accept their story, but not without the previously mentioned warning. And, should Dhamon allow the Knights to see his face, he must again make an *average Presence (Perception)* action to remain unrecognized.

If a hero mortally wounds the Dark Knight commander, who has the scale of Malys embedded in his skin, the Knight tears the scale off and slaps it onto the exposed skin of any hero within reach. The scale, if laid on bare flesh, causes a horrible burning sensation and grafts itself to a mortal host almost immediately. The hero must make a successful *desperate Endurance* action to pull it off before it can attach itself; the immobile scale, like a tick or other parasite, seeks to attach itself to a victim whenever placed on bare skin.

Once Malys's scale has been embedded in a hero's body it cannot be removed by any means without killing the hero. However, as far as anyone can tell, the scale causes no ill effects and is merely a cosmetic nuisance. The power of the scale creates a permanent connection between the host and Malys. When the Great Dragon wishes to, she can see what the host sees, hear what he hears, and get a general idea of his thoughts. When she does this, the host should attempt a *daunting Perception* action. If he succeeds, he will get the eerie feeling that he is being watched. Should the hero generate an action score of 24 or higher, he not only notices the prying but also recognizes exactly who it is "in his head."

Should Malys wish to risk exposing her connection, she can try to influence the thoughts and actions of the host. Each time she attempts this, the host makes a *daunting Presence* action. If he fails, the Narrator should pass him a note telling him in what manner Malys is influencing him; he must follow one simple order, but may make additional Presence actions to resist subsequent suggestions. However, attempting to so

overtly influence the host makes it much easier for him to notice the dragon's interference; all future Perception actions to detect Malys's prying drop to *challenging* difficulty.

## Characters

Among the Dark Knights is the Thorn Knight from Scene Three. If Raalumar is rescued here rather than in Scene Three, he thanks the heroes, then takes his leave of them, citing pressing business elsewhere in Abanasinia.

- Dark Knights: *Human adult males of various demeanors, Adventurers.* Co 8A, Ph 9A, In 6C, Es 6C, Dmg +7 (long sword), Def -5 (plate mail)
- Gilthanas: *Qualinesti adult male, capable demeanor, Legend.* 4 Ag 8C, Dx 6A, En 7C, St 6B, Re 7A (49), Pe 8B, Sp 7D, Pr 6B, Dmg +7 (long sword), Def -3 (chain mail), also missile weapons (long bow/+6), acute eyesight, sorcery (divination, enchantment, aeromancy), Amulet of Healing Hands.
- Arlena Plata: *Human adult female, purposeful demeanor, Legend.* Co 11B, Ph 48A, In 13B (139), Es 13A (169), Dmg +7 (long sword), Def -5 (plate mail), also mysticism (alteration, healing, spiritualism), sorcery (cryomancy)
- Raalumar Sageth: *Human elder male, eccentric demeanor, Unknown.* Co 4, Ph 4, In 8, Es 7, Dmg 0 (unarmed), Def 0 (common clothing).
- Captain Max Lindak: *Human adult male, rash demeanor, Adventurer.* Co 5, Ph 7, In 5, Es 4, Dmg 0 (unarmed), Def 0 (common clothing).

## Outcome

Unless the heroes are killed by the Knights of Takhisis, they end the scene by getting on the *Ehoss* in the morning and setting sail for Southern Ergoth. The journey is not an easy one; the trip takes about a week, with rough seas and fierce, frigid winds the entire time. This voyage may be used simply as a bridging sequence between Acts One and Two and need not be role-played. Narrators may opt to adapt Act Two, Scene Five from *The Rising Storm*, however, to give the heroes a healthy respect for the Gale.



# ACT TWO

## Scene One: Knights' Outpost

The heroes' ship docks in one piece at Castle Eastwatch on the western shore of Southern Ergoth.

### Overview

In this scene, the heroes receive food and supplies. Lady Plata explains that getting to the Tomb has become more difficult since Foghaven Vale fell under the control of Gellidus the White. She gives them directions to Foghaven, a trip which should take about a week. According to the other Knights, there has been no sign of the Dark Knights yet.

### Getting Started

The Narrator should take a look at the sidebar on page 26 that provides more information on Castle Eastwatch. Also useful is the information in Book One of *Heroes of Steel* about the Knights of Solamnia (pages 26 to 36) and the circle at Castle Eastwatch (page 92).

### First Impressions

Captain Lindak sails the *Ehoss* into the small harbor north of Castle Eastwatch, where a delegation of Solamnic Knights awaits.

Castle Eastwatch is a typical Solamnic fort. The accommodations are adequate but spartan, and the daily routine proceeds with military efficiency. If the Knights here seem particular about the fine details of protocol, it is mostly because they have little else to distract them. Their mission here is to keep watch over Gellidus in case the White decides to try to expand his realm even farther, and to stand ready to aid the elven cities of Silvamori and Qualimori should the need arise.

### The Story Continues

The Knights greet Lady Plata with reverence and bring the heroes to the castle, offering them food and showing them to chambers to rest or freshen up. If the heroes are not too tired from the trip, the Knights offer to let them join in the day's sword practice (see "Actions").

Later that day, the heroes are shown into a large room whose walls are hung with tapestries illustrating the history of the Solamnic Knights. Lady Plata is waiting there. She knows more about Foghaven Vale than anyone else at the castle, and either she or Gilthanas can answer any questions the heroes might have about it (refer to the Foghaven Vale sidebar on page 34). She also lectures the heroes about the importance of their mission, and asks Gilthanas if he's sure he wants to make the trip.

If the heroes ask about the weather and wildlife they will encounter during the journey, Lady Plata replies:

"The first hundred or so miles will be on the western ridge of Southern Ergoth, which Gellidus has not extended his full control over. The weather will be autumnal, but not overly harsh. The wilderness you will travel through has all the usual dangers—bears, wolverines, and wolves hunt the woods, and a small number of goblins and even hill giants make their homes there."

"When you reach the Last Gaard Mountains, you will be in land Gellidus has claimed as his own. It is very cold and windy there, and the glacier can be difficult to navigate. You would do well to make this part of your trip quickly. It is only about thirty miles from the start of Gellidus's realm to Foghaven, but the conditions make the trip very difficult. If you follow the map I give you, you should be able to get to the Vale in a little more than a week."

"Our work in the elven cities to the

# RACE TO FOGHAVEN

south prevents us from accompanying you, but you may provision yourselves from the castle stores. None of our scouts have reported seeing any Dark Knights traveling toward Foghaven, but they are a cunning lot, so be careful. We pray for your success, and that you will return to us soon. May Paladine guide you."

Throughout the conversation, Lady Plata pays special attention to Gilthanas. She knows he has been to Foghaven Vale before and teases him about an elf needing directions to a place he's already been.

She also takes care to mention that this mission involves a very real chance of encountering a dragon. Gellidus, jealous of his territory, takes a sadistic delight in preventing travelers from visiting Huma's Tomb, one of the most common pilgrimages of years past.

## Atmosphere

Because of Gellidus's influence, the weather at Castle Eastwatch is perpetually windy and chilly. The warmest days feel like late autumn, and the temperature after dark often drops to dangerous levels. Even in the relative comfort of the castle, frostbite is still a danger.

The Knights here are typical of the Solamnics: forthright, stolid, trustworthy, but not particularly warm or friendly. For further details, see the Castle Eastwatch sidebar on the next page.

## Actions

Many of the actions necessary in this scene will be based on the heroes' Mental abilities. Those who wish to test themselves with blunted weapons in sword practice against one of the Knights stationed here will find a ready supply of volunteers, for the Knights enjoy the opportunity to practice against a variety of opponents. Riva Silverblade, senior Knight of this outpost, never tolerates deliberate injuries, how-

ever. If this occurs, the Knights stop the sparring sessions immediately. Narrators should resolve these mock combats using the rules for nonlethal combat in *Heroes of Steel* (attacker gets a -3 action penalty, no lasting damage).

The heroes may outfit themselves from the castle stores without need for a wealth action, as long as the requests are not too extravagant. The Knights suggest they take heavy clothing, since the second half of their journey will be over a glacier in brutal weather. They also recommend taking some wooden or blunted weapons, as swords and such can break in the terrible cold of Gellidus's realm.

The Narrator will want to note exactly what the heroes do (and don't) take with them. Overlooking important items such as blankets, kindling, oil, or other survival gear could result in the death of one or more heroes.

## Characters

- ↳ **Gilthanas:** *Quallinesti adult male, capable demeanor, Legend, 4* ♀ Ag 8C, Dx 6A, En 7C, St 6B, Re 7A (49), Pe 8B, Sp 7D, Pr 6B, Dmg +7 (long sword), Def -3 (chain mail), also missile weapons (long bow +6), acute eyesight, sorcery (divination, enchantment, aeromancy), Amulet of Healing Hands.
- ↳ **Ariena Plata:** *Human adult female, purposeful demeanor, Legend, Ca 11B, Ph 48A, In 13B (139), Es 13A (169), Dmg +7 (long sword), Def -5 (plate mail), also mysticism (alteration, healing, spiritualism), sorcery (cryomancy).*
- ↳ **Solamnic Knights:** *Humans of varied age and demeanor, Adventurers, Co 6, Ph 6, In 6, Es 6, Dmg +7 (long swords), Def 5 (plate mail).*

## Outcome

At the end of this scene, the heroes have all the information, aid, and winter survival gear they need to proceed to Scene Two and begin their trek to Foghaven Vale.

## Castle Eastwatch

Castle Eastwatch has been an important stronghold of the Solamnic Knights since the Age of Dreams. Originally, it was a remote outpost, a vantage point from which the Knights could keep an eye on the aggressive forces at work to the east, hence its name. As the years went on, though, the site became more important as a station for Knights making pilgrimages to visit Huma's Tomb. As the port nearest to Foghaven Vale, the outpost grew into a small community which provided accommodations, maps, and other comforts to travelers. The Knights there became known as the protectors of Foghaven and the Tomb of Huma.

### The Garrison

Today the Knights stationed at Castle Eastwatch serve a role closer to that of the original garrison. They keep watch over Gellidus the White dragon overlord of the island, opposing him when they can and protecting the remaining free cities along the western coast. Having Huma's Tomb under the absolute control of an Evil dragon is a slap in the face to every Solamnic Knight in Ansalon, but even moreso to these Knights whose traditional duty has always been to guard that hallowed site.

Because of the important role the Knights of Castle Eastwatch play in the stability of the area, the garrison has continued to grow. There are thirty Knights permanently assigned to this post, led by Riva Silverblade (*human elder female, impulsive demeanor, Champion*). Squires, grooms, and support personnel bring the total population of the settlement to approximately seventy.

The Knights patrol the forests and plains of the western reaches of the island. Patrols are periodically sent to the elven realms of Silvarmori and Qualimori to consult with the Solamnic circles there on happenings in the southern parts of Gellidus's realm.

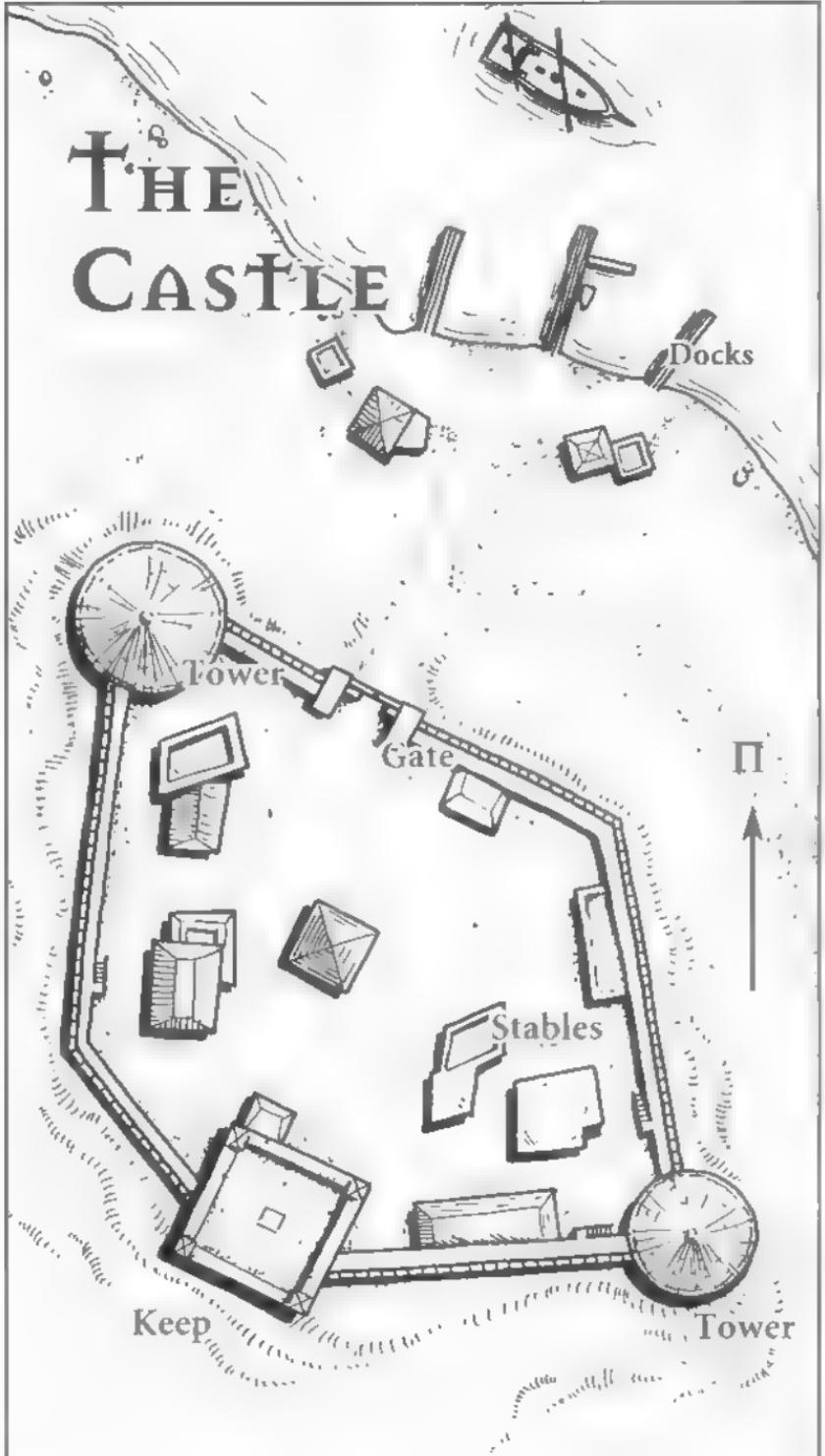
### Foghaven Tunnel

A secret tunnel begins underneath Castle Eastwatch and runs over one hundred miles under the forests and through the mountains leading straight into the lower level of the Silver Dragon Mountain monument in Foghaven Vale. The Knights once made use of this tunnel to move quickly and surreptitiously to Huma's Tomb. It was perfect for important visitors or large groups wishing to visit the site without attracting attention to themselves.

When Gellidus arrived in Southern Ergoth, one of the first things the Great Dragon did was damage the Foghaven Tunnel at several key junctures. Once he successfully gained control of the area surrounding the Vale, he caused great stretches of the tunnel to collapse, and even filled over three miles of it with a mass of solid ice from his freezing breath.

The tunnel is no longer navigable. Even though more than fifty miles of it still runs unobstructed from the castle into the wilderness, the Knights permit no one to use it, fearful that Gellidus might cause another great collapse. For the Knights of Castle Eastwatch, Foghaven Tunnel is a constant reminder that the White Dragon controls their island utterly, even if his glacial touch doesn't reach the western forests. If there is one victory they desire most to achieve, it is the repair of the tunnel. The symbolic value of a passable access to Foghaven Vale cannot be underestimated.

# THE CASTLE





## Scene Two: Well Begun

The heroes see signs of the Dark Knights and run across their traps (as well as anything else the Narrator wishes to throw in).

### Overview

This scene covers the week spent traveling through the woods east of Castle Eastwatch. The heroes find evidence that the Dark Knights are somewhere ahead of them; there are burned out campfires and one or two traps set to deter followers. This is an ideal spot for the Narrator to include any specific wilderness scene of his own he wishes the group to play.

### Getting Started

If he wants the heroes to encounter any local monsters or other fauna, the Narrator should review Chapter Six in the *Book of the Fifth Age* from the FIFTH AGE boxed set.

### First Impressions

The Southern Ergothian countryside is rugged and beautiful. Frozen in a perpetual season of late autumn, the hills are covered with firs and skeletal husks of trees that may never bloom again. The wind blows strong and cold, but the woods supply enough protection to ward off some of its bite.

### The Story Continues

During most of the time covered by this scene, the heroes will be riding horses through the wilderness. The woods will be too thick for the group to see very far ahead. The weather will be cool, but comfortable enough for heroes wearing the furs the Solamnics provided.

The group sets out to cross the wilderness of the western part of the

island. To the east rise the Last Gaard Mountains that mark the boundary of Gelhdus's influence. Although the White technically controls the entire island, he usually leaves the western regions alone. The journey should take about one week.

These woods harbor a number of denizens that could cause the heroes difficulty. Not the least of these are the animals native to Southern Ergoth. The food chain in the western reaches of the island has been thrown into chaos by the perpetual cold weather. Many of the larger carnivores have difficulty finding enough meat and have become much more bold about attacking humans, elves and other intelligent races.

Likewise, the arrival of Gellidus has shattered the way of life for some of the intelligent races that live in and around the woods. Goblins have become nomadic tribes wandering the woods and eking out whatever living they can manage. To them, the heroes—loaded down with food and supplies—represent a bountiful catch. There are even one or two hill giants who have found that their homeland has become too brutal and unforgiving a place to live. They occasionally wander down into the woods to look for food.

Regardless of whether they meet up with any of the local wildlife, on the third day out, the heroes come across a clearing that was obviously used as a campsite only a few days previously. There are the remnants of a fire, some discarded refuse, and a fir grove with broken branches and trampled down grass. About one day's ride later, they find a similar camp. The tracks around the site indicate that the Dark Knights are but a day's ride ahead! Unfortunately, traps await them in each of these camps (see "Actions").

As the heroes are making camp about a day's ride from the Last Gaard range, they spy smoke at the base of the mountains. At this sign of the Dark Knights' campfire so close, they may be tempted to ride through the night in

order to catch them. This is not a good idea, and Gilthanas says so. He points out that even if they do reach the Knights' camp and find them there, the heroes will be in no shape to fight rested warriors. Besides, traveling through the ice-covered mountains ahead will slow the Knights down even more, and chances are that they do not have an accurate map to Foghaven as the heroes do. In his opinion, the best thing the heroes can do is camp for the night and ride harder and longer tomorrow.

## Atmosphere

The chase is on! Once the heroes discover the Dark Knights' trail, the mood should become more urgent. They must reach Foghaven Vale before the Knights do. Now that this goal seems attainable, the heroes should push themselves harder, scour the horizon for signs of their quarry, and become more and more anxious about being just an hour or two too slow.

## Actions

The Dark Knights know the heroes are chasing them; one of their number is a sorcerer schooled in divination. They travel as quickly as they can, but their armor (which they refuse to discard) severely limits their speed.

In order to slow the heroes down, they left their campsites in plain view and set traps in each one. While these traps are potentially deadly, the Knights merely want to slow the heroes down enough to keep them from interfering in the mission. The Narrator is free to make these traps of whatever simple design he chooses; two examples are provided below. Each hero should attempt a *challenging Perception* action upon entering a camp. If he succeeds, he spots the traps; if not, he may trip them.

• **Trip wire:** Simple trip wires are attached to trees, which have been prepared to fall at the slightest disturbance. Whoever triggers this trap

must make a successful *challenging Agility* action to avoid being crushed by the tree for 10 damage points.

• **Pit trap:** A small hole has been dug and covered over with a thin layer of leaves and dirt. Whoever is first to walk over this pit will fall in it unless he makes a successful *daunting Agility* action. Falling in causes 5 damage points, and the hero must be dropped a rope or otherwise helped out of the pit. (Note: The Narrator may make this pit more deadly by adding wooden spikes set at the bottom of the pit, causing 15 damage points to whoever falls on them.)

If the heroes decide to travel by night in pursuit of the Knights of Takhisis, the Narrator should make it very difficult for them. They are unfamiliar with the territory, the night is so overcast they can't even see the mountains in front of them, it is beginning to snow lightly, and they are tired from a hard day on the trail. Their scout must succeed at a *challenging Perception* action in order to keep them heading in the direction they intend; none of them have a clue if and when they begin to go the wrong way.

## Characters

• **Gilthanas:** Qualinesti adult male, capable demeanor, Legend, 4 ♀ Ag 8C, Dx 6A, En 7C, St 6B, Re 7A (49), Pe 8B, Sp 7D, Pr 6B, Dmg +7 (long sword), Def 3 (chain mail), also missile weapons (long bow/+6), acute eyesight, sorcery (divination, enchantment, aeromancy), Amulet of Healing Hands.

## Outcome

Unless the heroes have run into extreme difficulties and find themselves forced to return to Castle Eastwatch, the adventure continues with Scene Three, where they make their way into the frigid heart of Gellidus's realm.



## Scene Three: Across the Frozen Wastes

Crossing the mountains, the heroes see more signs of the Dark Knights and eventually seem to overtake them.

### Overview

The Last Gaard Mountains mark the beginning of the territory that Gellidus claims as his own. Moving through the snow is difficult, but the heroes seem to gain on the Dark Knights. Just as they are nearing their goal, the Knights' trail leads off in the wrong direction. The heroes should be able to beat them to Foghaven Vale.

### Getting Started

The Narrator should preview the side-bars in Act Three that provide information on Foghaven Vale and Dragon Mountain.

### First Impressions

The difference between the western shore of Southern Ergoth and the main region east of the Last Gaard Mountains is as broad as night and day. Literally, the best daytime conditions in the frozen mountains are more life-threatening than are the worst nighttime conditions in the west. Without the full winter survival gear you got from Castle Eastwatch, you know that many of you likely would die of hypothermia.

### The Story Continues

The ground is covered with ice and snow, often a foot or more of loose powder. The heroes can clearly see the Dark Knights' footprints leading up the mountain trail, so tracking them is no longer a problem. Occasionally, the weather obliterates the tracks for a distance, but since there is nowhere else

for the Knights to go other than along the path or off the mountain, the heroes can feel reasonably certain they have not lost their quarry.

At the highest points on the path, the wind is so strong and cold that joints on metal armor may freeze, frostbite is possible for any flesh exposed to the wind for even a few minutes, and the heroes' eyes may burn to the point that they cannot continue. (Anyone with metal armor has to wear furs both below and on top of the suit in order to avoid painful freezing.) At the lowest points, the fog becomes so thick that the heroes may have to slow their progress to mere yards per hour until they clear the fog bank.

It should take about three days of travel through the mountains to arrive at the point on the map where Foghaven is supposed to be. Gilthanus says that much has changed since he was here last, but the way seems familiar nonetheless. He is confident that the party will be able to find Foghaven without any great difficulty.

On the final day of the journey, the heroes pass a campsite occupied only by a half-dozen thanoi corpses. Soon after, they actually see the Dark Knights ahead of them, struggling along the snowy trail toward a foggy valley. As the heroes descend into one of the thickest fogs they've been in yet, the white seems to blot out the entire world. Their voices and footsteps echo back at them loudly, and occasionally they catch the sounds of others talking—the Dark Knights up ahead. However, their words are indistinct and fade as soon as they're noticed.

Through this thick cloud of white, the heroes may catch sight of the Stairs of Foghaven, the entry to the Vale marked on the map. The most discerning among them might even detect something to make their hearts soar—the Dark Knight group seems to have passed beyond the stairs and is continuing up the path out of the valley. The heroes can beat them to Huma's Tomb after all!

## Atmosphere

The race to Foghaven Vale is in its final stage. The heroes' excitement at being so close to their goal should be tinged with the fear that the Knights will get to the Tomb first. The heroes are still chasing the Knights but have them literally within sight. The tension in this scene should be almost crushing. The cold is numbing the heroes' limbs, but adrenaline keeps them going.

The heroes' desperation and fear as the Dark Knights get closer and closer to their goal should only be outdone by the relief and joy they feel when they find the Stairs of Foghaven and see the Knights heading off the wrong way.

## Actions

The Narrator might wish to have the heroes succeed at *challenging Endurance* actions to keep from succumbing to the cold. This is probably appropriate only along the highest points of the path, when the heroes are exposed to the direct blast of the wind. In other areas, the heroes will prevent the cold from affecting them if they succeed at an *average Endurance* action. Failing at either of these actions means that all subsequent actions become one degree more difficult than normal for a hero (a cumulative penalty).

When the heroes reach the bottom of the fog-filled valley, they should all make Perception actions. Anyone who generates a *challenging* result or better notices that the ledge of the path is no longer rocky and irregular. It is now carved and polished into a flat, smooth surface which is slick with condensation from the fog. They have found the Stairs of Foghaven!

Anyone who generated a *daunting* result or better on the previous Perception action also sees that the Dark Knights, at extreme visual range, have failed to notice the stairs and are continuing their quest in error.

## Characters

• Gilthanas: *Qualinesti adult male, capable demeanor, Legend, 4 ♀. Ag 8C, Dx 6A, En 7C, St 6B, Re 7A (49), Pe 8B, Sp 7D, Pr 6B, Dmg +7 (long sword), Def 3 (chain mail), also missile weapons (long bow/+6), acute eyesight, sorcery (divination, enchantment, aermancy), Amulet of Healing Hands.*

## Outcome

Should the heroes begin to ascend the Stairs of Foghaven, the adventure continues with Scene One of Act Three.

If, however, the heroes fail to notice the stairs—or choose to follow the Knights instead—they are going the wrong way. After about twenty minutes of appearing to gain on the figures in black armor, the heroes see the Knights simply disappear along with all hints of their passing. No matter how hard they press, they can find no sign of their quarry. This is because the Knights they were following were illusionary, created by a Thorn Knight spectramancer who also disguised all sign of the Knights' progress toward the stairs. (Although it may appear that these Knights killed the thanoi guards of the Vale, they actually met their end at the claws of the gold dragon Sunrise.)

Heroes who turn around quickly can still interrupt the desecration of the Tomb and find the dragonlance before it is too late by going back to the stairs and entering Foghaven using the background offered in Scene One of Act Three. The action begins for them in Act Three, Scene Two.

If they do not turn around within a few hours, however, the Knights will have found the artifact they seek and left the valley unhindered. The heroes can still visit Foghaven Vale (described in Act Three, Scene One) and Huma's Tomb (Scene Two), but they have no encounters of significance there. The artifact they were sent to find and keep safe—Huma's own dragonlance—will already have fallen into the hands of the enemy. The adventure moves on to Act Three, Scene Three.

# ACT THREE

## Scene One: Into the Fog

The heroes make it up the Stairs of Foghaven into the Vale sacred to Huma.

### Overview

As the heroes move through the steam and fog into the Vale, they spy the awesome Dragon Mountain and may not notice that the Dark Knights lie in wait, for them. The most likely outcome is a battle to see who enters the Tomb.

### Getting Started

The Narrator, if he has not done so already, should review the sidebar on Foghaven Vale (see the next page).

### First Impressions

Climbing the slick Stairs of Foghaven, the heroes move through a thick and surprisingly warm fog. Even Lady Arlena's descriptions of the Vale did not adequately portray what they see: Gellidus's influence has turned this once lush, beautiful valley into a snow-covered, mist-shrouded landscape from a nightmare.

As you climb the stairs, the fog swirls around you. It is an unnaturally warm mist, considering that the temperature of the air itself is well below freezing. Your faces and clothes become damp from the humidity, but you shiver as the water cools and begins to freeze.

The top of the stairs comes into view, and behind it, ruins of some sort—perhaps a castle or a keep. The fog makes it impossible to see much more than twenty yards in front of you. The ruins bring to mind graveyards and haunted castles, and it suddenly dawns on you that the former residents of Foghaven may no longer be happy to have visitors disturb their rest.

Moving through the ruins, the fog begins to swirl and thin. Ahead you see the expanse of Foghaven Vale open up as the ground you're standing on slopes away in a steep ledge. You aren't sure, but the wall of fog at the valley's far end seems to take on a menacing shape, a huge creature rearing back on its hind legs—a dragon!

### The Story Continues

Gilthanas can identify Dragon Mountain for the heroes, if they don't immediately realize what they are facing (see sidebar, page 39). However, heroes thus distracted might fail to note the Dark Knights hiding among the ruins. The Dark Knights created the illusion of themselves in Scene Three of Act Two to catch the heroes off guard. The Thorn Knight has used his spectromancy to disguise their presence at the ruins.

The Knights wait for all the heroes to make it through the ruins at the top of the stairs, then spring their trap:

Your mind snaps to attention as you hear the clanking of metal armor behind you. Turning, you see a group of figures dressed in thick furs mixed with black plate mail cutting you off from the ruins and the stairs. It's the Knights of Takhisis! Somehow they figured out their mistake and returned to find the Vale.

"In the name of Takhisis the Queen, lay down your weapons and you shall not be hurt," the leader says. "Our mission here is to retrieve an artifact, not to kill a group of fools."

### The Battle

As in earlier battles with Dark Knights, this group is willing to fight to the death. However, the dark paladins will not dishonor themselves by killing someone knocked unconscious. On the whole, this should be a difficult fight for

# DRAGON mountain

the heroes, as this well-trained squad may have caught them by surprise.

The Thorn Knight stays out of the fight, hanging back in the ruined keep. Perceptive heroes might note that he seems to be guarding someone.

## Atmosphere

At first, this scene should feel very creepy, as the heroes walk through a warm, wet mist in the middle of a glacier field, discover a fog-enshrouded ruin, and see the image of a tremendous dragon barely visible in the distance. It should seem surreal and unnaturally quiet.

When the Knights strike, the pace becomes more frantic. Once again the heroes find themselves in a fight with an unknown number of highly trained warriors. The heroes may win the fight, but they shouldn't feel sure of that fact until after their swords are sheathed.

## Actions

The heroes must make their way up the stairs carefully. The warm mist condenses on the ground and freezes almost instantly, requiring from each hero an *average* *Agility* action to keep from falling and incurring 1 damage point.

Detecting the hidden Knights is an *average* *Perception* (*Agility*) action. Those who succeed have time to draw their weapons before the attack begins.

The fog swirling around the heroes may be warm, but the temperature in Foghaven is still well below zero. The effect makes metal tremendously brittle and easily shattered. Anyone attacking with cold-forged metal weapons risks breaking them on even the most glancing of blows (hammers and maces are generally immune to this condition). Anything other than the heaviest plate armor also may shatter if struck soundly. Any time the Narrator sees a chance that a piece of metal equipment



## Foghaven Vale

In the midst of the Last Gaard Mountains of Southern Ergoth is a small, flat valley that remains one of the most famous sites in all of Ansalon: Foghaven Vale. The Vale got its name from the thick banks of mountain fog created by two lakes there, one a pool of cool standing water, the other a natural hot spring.

Since the Age of Might, Foghaven Vale has been the destination of pilgrims from across the continent. They come to see the resting place of Huma Dragonbane, hero of the Third Dragon War. Finding the Vale is actually quite easy. The Stairs of Foghaven, carved into the mountain pass through the valley, lead directly to a ruined keep. Several reliable maps exist which detail the location of both these stairs and another entrance to the west, known as Silvara's Path.

### The Ruined Keep

Built as a hostel for pilgrims visiting the Vale, the now ruined keep originally consisted of a stable, several private quarters, and a protective wall with three guard towers and two smaller gatehouses. The wall has gaping holes in it now, and the stables and quarters are marked only by ruins, but the towers all still stand. The keep sits at the edge of a steep slope which leads down into the Vale. The hill itself hides a large cavern known as the Dragon's Lair—once the home of the silver dragon D'Argent—which can be accessed through a secret stairwell in the northernmost tower.

### Bridge of Passage

Down the slope from the keep is a graceful marble arch that crosses a channel connecting the hot and cool lakes of Foghaven Plain. Treacherous even in prior ages, the wide Bridge of Passage proves even more so today, as it has no railing and is constantly slick with ice. One false step could plunge one into the boiling stream.

### Huma's Tomb

Foghaven Vale is an important site because it was the resting place of

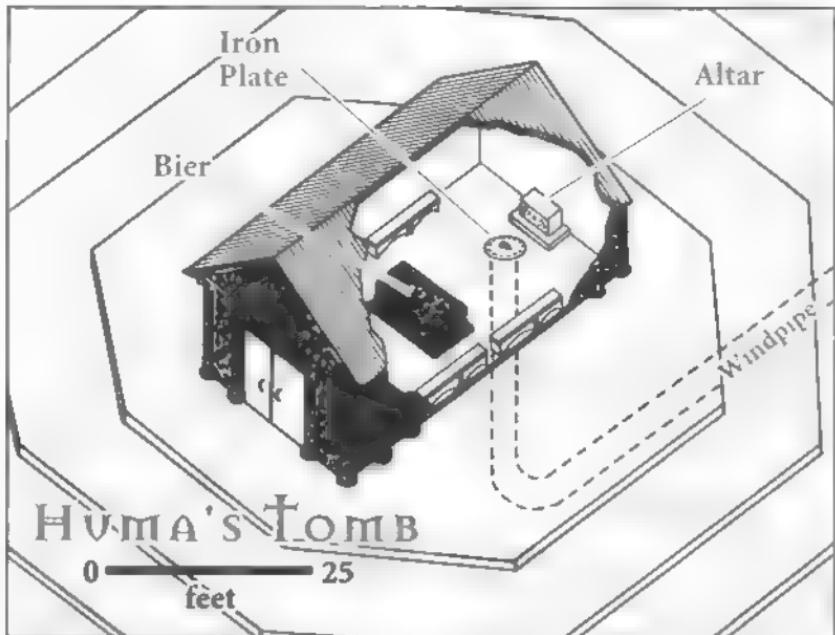
Huma, considered by many the epitome of Solamnic Knighthood. Today, this figure has very nearly become a religious icon, representing all that is good and fair.

The Tomb itself is a simple rectangular obsidian building resting on an octagonal base. Surrounding it is a circle of nine-foot statues called the Guardians, which take on the appearances of friends to those who approach with good intent but look like fearsome enemies to others. Visitors may enter the Tomb through its bronze double doors to view Huma's bier or pray at a stone altar there. An iron plate in the floor, if lifted, reveals the "windpipe," a magical passage from the Tomb to a room within Dragon Mountain (see page 39).

### The Vale Today

Since his arrival in Southern Ergoth, Gelidus the White has warped the climate, creating a great glacier which covers all the eastern parts of the island. Even with a reliable map of the area, the Vale and the Stairs of Foghaven are difficult to locate due to the bitter, howling winds and blowing snow. Heroes who have been here before will notice that the grassy Foghaven Plain is now covered in snow, and the trees in the Woods of Peace below the ruined keep appear barren and wear a distinctly sad look, their boughs weighed down with snow and ice. While Frost derives sadistic pleasure from controlling and denying visitors access to the historic site, he has done nothing to defile the Vale or any of the structures within it.

Recently, researchers from the Academy of Sorcery have discovered that Foghaven Vale is a natural magical reservoir of enormous power. The Vale's ambient energy will provide 10 free spell points for every spell cast by many sorcerers and mystics. If they are pure of heart and seek to cast helpful spells (or destructive ones that target only forces allied with agents of Evil), the Vale often provides all the necessary spell points. (Chapter Four in *One Moon, Not Three* explains magical reservoirs more fully.)



may break, he should draw the top card of the Fate Deck. If the aura of the card is black, the item shatters.

When the heroes discover this fact, they may switch to secondary weapons such as walking sticks, rocks, or even fists. The Narrator can decide whether the Dark Knights prepared for this situation by bringing nonmetallic weapons.

## Characters

The heroes face one Dark Knight for each member of their own party. In addition, the Thorn Knight has knowledge of spectramancy, divination, and summoning, and 36 spell points (he drained a magical item to power his illusions in the last scene). He waits in the ruins, guarding a young Crown Knight captive.

• Fiona Quinti: Human young adult female, modest demeanor, Adventurer. Co 6, Ph 6, In 6, Es 6, Dmg 0 (unarmed), Def 5 (plate mail).

• Dark Knights: Human adult males of various demeanors, Adventurers. Co 8A, Ph 9A, In 6C, Es 6C, Dmg +7 (long sword), Def -5 (plate mail).

• Gilthanas: Qualinesti adult male, capable demeanor, Legend. 4 Ag 8C, Dx 6A, En 7C, St 6B, Re 7A (49), Pe 8B, Sp 7D, Pr 6B, Dmg +7 (long sword), Def -3 (chain mail), also missile weapons (long bow +6), acute eyesight, sorcery (divination, enchantment, aeromancy), Amulet of Healing Hands.

## Outcome

If the heroes win the fight, they must decide what to do with their captives, as well as any wounded heroes and Fiona, who introduces herself shyly as a Solamnic from Castle Eastwatch. This green-eyed young redhead was captured returning to the castle and forced to accompany the Dark Knights on their trek—to carry Huma's lance once they found it, for a true dragonlance will burn the hands of all but the pure of heart. The story continues in Scene Two.

If the group loses the fight, the Dark Knights will take any survivors captive. The heroes awake, bound and gagged, in Scene Two.

## Scene Two: The Tomb

At last, the heroes approach the Tomb—either on their own or as prisoners of the Knights of Takhisis.

### Overview

Assuming the heroes triumphed in Scene One or continue to pursue the Dark Knights, the ghost of Huma materializes before them, urging them to take up his lance and save it from the forces of Evil. If they met defeat, the ghost releases the captives before speaking its message.

### Getting Started

The Narrator can refer to the sidebars on Boghaven Vale and Dragon Mountain, as well as the map on the back cover of this booklet.

### First Impressions

The heroes make their way down the slope through a small wood to the valley floor. If they were victorious in Scene One, they must first constrain the Dark Knights.

Before you, a beautiful marble bridge arcs across a channel. Steam rises from the hot water below, forming ice on the sheer surface. Beyond the span, you can just make out amid the mist a small rectangular block of stone bounded by a ring of immense stones. The question of what to do next seems solved when a ghostly figure in Solamnic armor appears at the bridge and beckons.

The ghost vanishes as they approach, then appears again at the entrance to the Tomb, as if inviting them in.

If, on the other hand, the heroes were captured in the last scene, they awaken among the ruins with their arms and legs bound by strong rope. The Dark Knights have already made their way down the slope into the Vale. The heroes can watch them cross the bridge described above and approach

the statues surrounding Huma's Tomb. For a moment they seem to hesitate—some draw their swords. Then one of them gestures impatiently. One harsh word from him envelops the group in a magical glow, and they all vanish.

The ropes that bind the heroes are tight and the knots well made. It will take time for them to extricate themselves. After the Dark Knights disappear, though, a ghostly figure wearing the armor of the Solamnic Knights appears next to the bound heroes. It does not say a word, nor does it look any of them directly in the eyes, but it does pass one spectral hand through the ropes, severing them. The heroes are free! The ghost, however, disappears. If the heroes look around, they see it standing by the marble bridge, beckoning to them as described above.

### The Story Continues

The heroes stand before the Tomb of Huma. Ringing it are the Guardians, great statues of Solamnic Knights who keep an eternal vigil over the resting place of the greatest of their Order (the statues look quite different to less virtuous heroes; see "Actions"). The quiet of the Vale gives the place a reverential air.

Inside the simple Tomb, the ghost stands before the bier with its hands crossed and folded over its chest. Obviously, this is the ghost of Huma. Its eyes are open wide and glowing white with no pupils. The ghost speaks directly to one of the heroes, either a Solamnic Knight or the most honorable among them (the Narrator may decide which or select the one with the most appropriate nature).

"Thank you, friend, for coming in my time of need. There are powers at work on Krynn today that ignore the lessons of ages past. Evils that have been banished from the world... can't be reckoned with those with more power than wisdom, more courage than insight. Only strong, forthright, committed heroes like you and your companions can prevent the terrible patterns of the past from being repeated."

"Inside the mountain there remains one true dragonlance—my own. It is hidden among the lesser lances, seeking safety in numbers. You will know the true lance by its scars, for those with Evil in their hearts cannot touch a true dragonlance without feeling its bite."

"You must take this lance, take it far from this place. Once, this valley was a place of peace, but the Evil that is Gelhdus now permeates the land. He is far from the worst of the dragons that plague our world, but he is powerful, especially in the territory he has claimed as his own. To fight him is folly and would only deliver this purest symbol of Paladine's glory into his grasp."

"Save the lance! Let it be a symbol of hope in these dark times!"

With this, the ghost disappears in a flash of light. When the heroes' eyes clear, they see the iron plate in the floor has been moved, revealing the "windpipe" below it: a clear sign of a path into Dragon Mountain (as Gilthanas can confirm).

The three control gems near the opening to the windpipe are no longer required for the transport device to function; Foghaven's ambient sorcerous energy powers the spells now so, unless the pipe itself is damaged, it will function perfectly forevermore. Anyone sliding down into the pipe will be whisked away and deposited at the arrival platform in the Lower Gallery inside Dragon Mountain. (If the Dark Knights disappeared earlier or eluded the heroes in Act Two, they summoned themselves into the Tomb ahead of the heroes and passed into Dragon Mountain this same way, replacing the cover behind them in hopes of throwing off pursuit.)

Inside the Monument of the Silver Dragon, the heroes are free to explore (see the sidebar on page 39). Eventually they move to the Upper Gallery, where the weapons are displayed and the true dragonlance is hidden (see "Actions").

## The Battle

Assuming the Dark Knights made it into the Tomb, they went directly to the

Upper Gallery and are in the midst of determining which dragonlance is the true one when the heroes arrive. Unfortunately for them, this process involves a low-ranking Knight grabbing each lance until he burns his hand. Wherever they are in the mountain, the heroes hear the Knight cry out in agony as his hand is seared. Once they find their objective, the Knights force their pure-hearted captive, Lady Fiona Quinti, to carry the lance.

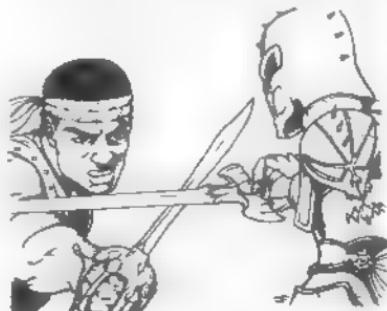
The Knights are in exactly the same physical condition as at the conclusion of Scene One, as they have no magical means of healing. These foes will fight the heroes in their normal straightforward way, but Fiona will take care of the Thorn Knight guarding her, if the heroes give her an opening. Just before the battle begins, the senior Knight says:

"You have been worthy adversaries, but we can afford to tarry with you no longer. Know that after we best you this final time, we will execute you. Our mission cannot be interrupted again."

Victorious heroes find the lance on the floor near the weapons racks. Its length is scarred with several hand-shaped scorch marks where the Knight (and others before him) grabbed the weapon, only to be singed by its purity.

## Atmosphere

The visit from Huma's ghost is meant to be a nearly religious experience. While not a divine figure, Huma is as great a legend as exists on Krynn. His ghost should fill the heroes with hope and bolster their courage. The magnificent





task of retrieving his lance from Dragon Mountain echoes the actions of the Heroes of the Lance and gives the heroes a brush with immortality.

Should they fail to comprehend the magnitude of this honor, the Narrator must make the heroes aware of the relevant facts or throw hindrances in their way until they show the proper respect for this historic quest.

## Actions

Walking across the icy Bridge of Passage without falling is a *challenging Agility* action. Those who fail suffer 1 damage point, while a mishap sends the hero tumbling off the bridge to dangle over the boiling water of the hot spring. A hero can pull him to safety with an *average Strength* action.

Heroes with natures drawn from a card with a black aura must succeed at a *desperate Spirit* action to move past the terrifying Guardians and enter the Tomb with their companions. Those who fail stand frozen in fear before the Guardians until someone leads them away from the Tomb. On a mishap, the hero flees the Vale in panic. If the heroes watched the Dark Knights vanish at the start of this scene, an *average Reason* action (easy for sorcerers) lets them figure out that the Knights magically transported themselves directly into the Tomb.

Upon meeting the ghost of Huma in the Tomb, all heroes with a Presence code of less than "C" must make a *daunting Presence* action or be so overcome by the presence that they faint dead away.

Traveling through the windpipe from the Tomb to Dragon Mountain requires an *average Agility* action. One person at a time may be transported this way. Failing at this action means the hero has had a bad landing in the gallery and remains stunned for three minutes.

If the Knights were defeated before this scene, the heroes will have to find the true dragonlance from among the dozens of lances stored on the racks in the Upper Gallery. Finding the "scars"

the ghost spoke of is an *average Perception* action. The greater lance is about fifteen feet long and cumbersome to carry. A hero taking it back through the windpipe must succeed at a *challenging Agility* action to make it through without incident. The lance itself will not break, but in attempting to maneuver it around corners within the pipe at high speed, the hero may sustain a minor injury (3 damage points).

Only heroes with natures drawn from a card with a white aura can touch the lance with no ill effect. Those with natures derived from red aura cards feel an uncomfortable heat emanating from the weapon, while heroes with natures that spring from a black aura card sustain terrible burns: 10 damage points for every minute they touch the lance.

## Characters

The Thorn Knight mentioned in Scene One, if he lived, remains with the group.

- ↳ Dark Knights: *Human adult males of various demeanors, Adventurers*. Co 8A, Ph 9A, In 6C, Es 6C, Dmg +7 (long sword), Def -5 (plate mail).
- ↳ Fiona Quinti: *Human young adult female, modest demeanor, Adventurer* Co 6, Ph 6, In 6, Es 6, Dmg 0 (unarmed), Def -5 (plate mail).
- ↳ Gilithana: *Qualinesti adult male, capable demeanor, Legend, 4 ♀ Ag 8C, Dx 6A, En 7C, St 6A, Re 7A (49), Pe 8B, Sp 7D, Pr 6B, Dmg +7 (long sword), Def -3 (chain mail), also missile weapons (long bow/+6), acute eyesight, sorcery (divination, enchantment, aeromancy), Amulet of Healing Hands.*

## Outcome

If the heroes beat the Knights, they may explore the rest of the monument. They should feel a certain amount of pride and closure for succeeding at their quest—this should make the events of Scene Three all the more surprising.

Heroes defeated by the Knights once again awake bound and gagged, this time inside Huma's Tomb. The opening of Scene Three finds their captors dragging them out of the Tomb for execution.

# Dragon Mountain

Carved into the northern ridge of Foghaven Vale is a seven-hundred-foot monument in the shape of a silver dragon. This is Dragon Mountain, the complex most adventurers think of when they discuss Huma's Tomb. This is actually a temple dedicated to Paladine, and it is the only place that true dragonlances can be forged.

This Monument of the Silver Dragon is still functional but has not been used in years. Everything is covered with a thick layer of dust and, although there are torches on the walls, none are lit. The only way in or out of the mountain is through the windpipe from Huma's Tomb.

## Lower Gallery

The windpipe deposits visitors at the bottom of a horseshoe-shaped, stepped ramp leading to the Lower Gallery. The wall of the staircase is painted with a beautiful mural depicting scenes from the Dragon Wars. At the end of this mural is a cut-away map of Dragon Mountain, allowing heroes who succeed at an *average Reason* action to determine their location and get an idea of how to get around in the monument. A reproduction of this map can be found on the back cover of this booklet.

The gallery itself is a large, round room with two obvious exits. One is a large staircase leading to the Upper Gallery, and the other is a small spiral stair leading down to the Temple Level.

## The Upper Gallery

At the top of the stairs lies a foyer with two Statues of Warning, with the bodies of lions but the heads of silver dragons. If approached, they announce, "The only Evil here is that you bring," and, "One of pure heart can do the tasks of many." The spell

on these statues runs off the ambient magical energy of Foghaven Vale.

The main Upper Gallery has racks with dozens of finely crafted dragonlances. This is where the true lance has been hidden, and where the heroes may have their second confrontation with the Dark Knights.

At the back of the gallery is a spiral stairwell and a second windpipe, which both lead all the way down to the Heart Level.

## Temple Level

In the days when thousands of pilgrims visited Foghaven every year, Dragon Mountain was home to priests of Paladine who tended the temple and gave aid to needy travelers. They also maintained the Hidden Vale, a natural grove in the mountain wall behind the monument and accessible from the temple itself through a short tunnel.

## Heart Level

The most important area in Dragon Mountain, and arguably in Ansalon, this is the site where all true dragonlances must be forged. Although the manner in which to use the equipment to create these mighty weapons has passed into obscurity, the importance of this room is immeasurable.

There are several forges and anvils, including the Great Anvil, and a pool fed by a natural spring for cooling the newly forged weapons. What's more, in a separate chamber is the only remaining pool of Dragon Metal, from which all true dragonlances must be made.

Also on this level is the entrance to Foghaven Tunnel, which connects Dragon Mountain with the Solamnic stronghold, Castle Eastwatch. The tunnel is no longer serviceable (for reasons described on page 26), but it does lead a quarter mile under the mountains before it collapses into an impassable wall of rock and ice.

# Scene Three: A Sudden Chill

The heroes arrive at this scene after having left Dragon Mountain in Scene Two.

## Overview

The gold dragon Sunrise has been hiding in the Dragon's Lair under the ruined keep (see page 34), observing the group. He seeks to test Gilthanas.

Then Gellidus arrives, likely throwing the heroes into a panic, for they are in no way prepared to face a dragon overlord. Smart heroes will do all they can to avoid his notice. Particularly stupid heroes may die needlessly.

## Getting Started

The Narrator can review information on Gellidus in Chapter Two of *Dusk or Dawn* and the rules about dragons in Chapter Six of the *Book of the Fifth Age*. This scene may need slight adjustment if the Dark Knights have already escaped with the lance.

## First Impressions

As the heroes exit the Tomb, they witness the following scene:

Standing just outside the circle of Guardians surrounding Huma's Tomb is a strange-looking young man. He appears no more than thirteen years old but carries himself with the bearing of a scholar. He has long, bright red hair tied back in a ponytail and, despite the bitter cold, wears only a long white tunic.

The young man looks at you curiously, then smiles smugly. "You found what you were looking for, I see," he says in a slightly amused tone.

## The Story Continues

The young man is the gold dragon, Sunrise, who has been hiding in the cave underneath the ruined keep, monitoring the heroes' progress. As a metallic dragon, he is good in nature and

firmly opposed to the machinations of Malystryx, Khellendros, and the Knights of Takhisis. However, he is still only a young adult and would quickly fall to any of the dragon overlords, so he must be very circumspect in choosing how he will obstruct their paths.

This guardian of Foghaven Vale has agreed to help Silvara, who wants to be sure Gilthanas has overcome all his hesitation about their love. She cannot bear the thought of being reunited only to see him leave again. If Gilthanas proves his worth to Sunrise, the dragon will tell him where to find Silvara.

## A Reprieve

If the Dark Knights are dragging the heroes from the Tomb to be executed, Sunrise will dispense with his plan to test Gilthanas, immediately changing into his true form and attacking the Knights, whom he defeats easily. After freeing the heroes, he flies away, aware that Gellidus is about to arrive. As he goes, though, he looks back at the heroes and warns:

"Honorable men are hard to find in these troubled times, friends even more so. Still, this world holds dangers that even the bravest heart cannot overcome. Return quickly to the Solamnic castle—you have better friends there than you know."

## Sunrise's Test

If the heroes triumphed in the last scene, Sunrise continues with his plan to test them. He has been evaluating them based on their actions, particularly their moral decisions and bravery. The fact that Huma's ghost spoke directly to them counts for a lot. Still, he asks pointed questions about the heroes' actions in the past few scenes, taking every opportunity to twist their motives to the basest possible interpretation (the Narrator will have to improvise these questions based on the events of the adventure). He answers any of the heroes' questions with cryptic quips that reverse the question to put the heroes under scrutiny again. Sunrise stops

short of moving the heroes to anger or violence, disarming their annoyance with a sincere, but hasty apology.

He particularly asks whether Gilthanas feels satisfied with the results of the quest. After all, he came here to meet Silvara, and she is nowhere to be found. Can she have abandoned him? Gilthanas remains steadfast in his devotion to Silvara, never allowing even the tiniest doubt in her love to creep into his mind. In fact, he gets rather upset with Sunrise for calling her faithfulness into question.

This exchange should not last too long. Sunrise knows that Gellidus will soon notice his presence, and he has one important clue to give the group before he leaves. The Narrator should read or paraphrase the following passage when the heroes are feeling particularly perplexed or if they directly ask him what he knows about Silvara:

The youth throws his head back and laughs mightily, shaking so hard that he seems to go into spasms. The laugh suddenly deepens, though, and as you watch transfixed, his body changes and grows. Standing before you now, still laughing, is a gold dragon at least one hundred twenty feet long!

"Oh, but I am glad to know men such as you! Honesty, integrity, and loyalty, too! Silvara was right, there may yet be hope for this 'Age of Mortals'!"

Suddenly the dragon looks up into the foggy sky, alarm clouding his face. He tenses his legs and wings, ready to fly away, then turns back to the heroes. "A force approaches that is greater even than all your brave hearts combined. True warriors know when to fight and when to flee. Return to the castle. I will meet you there if I can." Great gold wings beat the air, nearly knocking you over as he takes flight.

"You have better friends there than you know!" he cries as he departs.

## The Battle

Although he never threatens them, the heroes may decide to attack Sunrise in

his human form. If they do, he dances around the Guardians, hiding behind the huge statues and calling taunting questions from relative safety. He then transforms back into his true shape. He does not retaliate against the heroes, instead giving them time to overcome the shock of his transformation. If they question him, Sunrise acts as described above. Continuing to attack, however, will surely disappoint him (no matter what, Gilthanas will not attack Sunrise):

The gold dragon beats his wings savagely, knocking you back a step or two, and rises into the foggy sky. He has a sad, disappointed look on his face

"In these troubled times," he says as the fog swallows him, "you must be able to tell allies from enemies. Not all dragons are Evil. I thought you of all people would teach them that. Gilthanas. Perhaps Silvara is wrong. Perhaps this 'Age of Mortals' means misery for all the races of Krynn."

## Frost Arrives

After the heroes have had a moment or two to react to Sunrise's departure, Gellidus the White descends:

Without warning, the fog that moments ago swallowed the gold dragon spits out an even greater behemoth. The temperature drops noticeably, and the ground shudders as a huge, white form crashes through the clouds and lands heavily on the cliff near the mountain.

Well over two hundred feet long and radiating such intense cold that you shiver even through your protective gear, is Gellidus, dragon overlord of Southern Ergoth. He mutters a curse in a language that sounds older than the rocks themselves and looks around the Vale. His eyes pass over you with utter disregard. You know he saw you, but obviously you are beneath his notice.

"I don't know what that damnable gold dragon was up to, but I will brook no trespassing in this valley." His breath is so cold you can hear the very air crackle and freeze as he speaks.



Gellidus's subsequent behavior depends entirely on the heroes' response to his arrival. Running is about the sanest reaction they can have. They stand no chance of defeating a Great Dragon on their own. With the help of two or three smaller metallic dragons, they might be able to drive Gellidus off, but they would surely lose several friends in the process. Narrators can read the following passage if the heroes flee:

Gellidus laughs derisively. "That's right—run, you puny fleas! Don't stop and don't look back! If ever I find you in my realm again, you'll not live to tell the tale!" With that, he launches himself back into the fog, knocking you down with the icy gale from his wings.

The heroes may have their prides bruised, but they will escape with their lives—and the true dragonlance as well. (Frost, not noticing the lance, believes the heroes invaded his realm merely in pursuit of the Dark Knights.) There is no dishonor in running from a foe as powerful as Gellidus... but there is no glory either.

Simply standing in this foggy Vale and facing down a creature eighty times their size is the bravest reaction the heroes can have, and it will catch Gellidus off guard. No one has stood up to him before, and he does not quite know what to make of it:

Gellidus sneers and growls a sound reminiscent of two great icebergs colliding. "You've more courage than sense! I give you your lives today, only because I will enjoy knowing that your invasion of my realm to pursue your petty feud with the Knights of Takhisis was for nothing. I am Malystryx's chosen mate now. Together we will rule this world, and when we have brought our Dark Queen back to Krynn you will wish I had killed you this day!"

With that, he launches himself back into the fog, the icy blasts from his wings whipping across the Vale but leaving you unbowed.

The heroes have stood tall in the face of certain death and should feel great pride

in their accomplishment—especially if they have Huma's lance—but Gellidus has given them very disturbing news. The "Dark Queen" he spoke of is none other than Takhisis, supreme goddess of Evil. Her oath to withdraw from Krynn would mean very little if the Great Dragons summoned her. With no other gods to oppose her, she could quickly exert her influence over the entire world.

#### Fighting Gellidus

Of course, the heroes might attack. Charging into battle against any dragon is a risky proposition, but doing so against a Great Dragon while already weakened from an earlier battle is foolhardy. Kind Narrators may point this out to players, giving the heroes an opportunity to avoid a meaningless death. However, if they insist on attacking Gellidus, the Narrator can read aloud or paraphrase the following:

Your attack surprises the Great Dragon, but only briefly. For a moment, a smile curls his massive mouth, then his maw opens wide enough to swallow your entire party and the fog around you starts to crystalize and drop around your feet with a delicate chime. A cone of frozen death issues from Gellidus's mouth and surrounds you in an instant. You feel gooseflesh crawl across every inch of your body, the hair on your arms freezes instantly and begins to snap off as it rubs against your clothing. The very tears in your eyes solidify, and you blink reflexively.

The damage of one breath attack may kill the heroes, but perhaps one or two will survive the first strike. If they are not smart enough to break off the attack and flee at this point, Sunrise can return to make a swooping attack on Gellidus. As he passes, he urges the heroes to run. Those who ignore this final warning will soon fall before the angry Great Dragon. Should the heroes manage to survive three or four breath attacks, Frost resorts to using his massive paws to crush the life from them.

In the end, the heroes cannot harm Gellidus. With the dragonlance they



may be able to get through his scales and cause him a minor wound, but nothing more. They have failed in their mission and thrown away their lives fighting a battle they could never win.

## Atmosphere

This is the climax of the adventure, and it should feel like it. The Narrator should play up the surprise of Sunrise's transformation and the terror the heroes likely feel at the arrival of Gellidus.

## Actions

When Sunrise transforms into his true form, the heroes should attempt an *average Spirit (Presence)* action to keep from succumbing to dragonawe. The difficulty of this action becomes challenging when Gellidus arrives.

## Characters

No game characteristics are provided for Gellidus, as the powers of the dragon overlords remain cloaked in mystery.

- ↳ **Suhnrystanti (Sunrise):** *A young adult male gold dragon, hedonistic demeanor.* Co 10B, Ph 51A, In 11B (121), Es 11A (121), Dmg +16, Def -12, also dragon breath, swallow whole, dragonawe, dive attack, sorcery (transmutation) and mysticism (meditation, alteration, sensitivity).
- ↳ **Fiona Quinti:** *Human young adult female, modest demeanor, Adventurer* Co 6, Ph 6, In 6, Es 6, Dmg 0 (unarmed), Def -5 (plate mail).
- ↳ **Gilthanas:** *Qualinesti adult male, capable demeanor, Legend, 4 ♀ Ag 8C, Dx 6A, En 7C, St 6B, Re 7A (49), Pe 8B, Sp 7D, Pr 6B, Dmg +7 (long sword), Def -3 (chain mail), also missile weapons (long bow/+6), acute eyesight, sorcery (divination, enchantment, aeromancy), Amulet of Healing Hands.*

## Outcome

Should the heroes leave Foghaven Vale with the dragonlance, the adventure concludes with the Epilogue, Scene Two. If, however, they die or let the true dragonlance fall into the hands of either the Dark Knights or Gellidus, it proceeds to the Epilogue, Scene One.

# EPilogue

## Scene One: Alas and Alack

The heroes have fallen prey to one or another of the dangers opposing them. Here are some final thoughts for the future.

### Overview

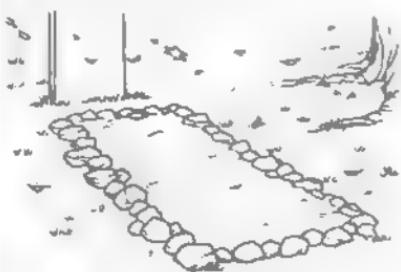
Whether they simply failed to bring back the dragonlance or were killed by the Knights of Takhisis or Gellidus, the heroes have failed in their mission. While this may be a personal tragedy for them, it does not mark the end of the war. It will, however, make the going more difficult for other characters and heroes who will carry on the fight against the dragon overlords.

### Getting Started

Whichever path brought the heroes to this stage, this is not a happy ending to the adventure. In most instances the heroes will have been killed, and the players may be wondering what is to come next. The passages below provide closure for this segment of the campaign as well as a ray of hope for the future.

### The Story Concludes

The Narrator can pick the ending most appropriate to the adventure's outcome.



### A Valiant End in Battle

Whether the group faced opponents who were simply too powerful, made a catastrophic error in tactics, or found that the Fate Deck simply turned against them, the heroes drew their swords and went bravely to their deaths.

Despite your best efforts, Evil has carried the day. As your consciousness fades, you have the cold comfort of knowing that you did all that anyone can do—you gave your life in the fight against Evil. The forces of darkness may have won today, but the tales of your valiant efforts will spur others to take arms against them. This battle has been lost, but the war goes on.

### Death at Dragon Claw

Meeting their end fighting Gellidus is perhaps the most tragic death, if only because it could have been avoided with a modicum of discretion. No heroes should ever face a battle against a Great Dragon without a massive army and powerful magical artifacts to support them. To do so is pure foolishness. Still, though they have more courage than brains, they exemplified the spirit of heroism, and can take some pride in that.

Gellidus the White, overlord of Southern Ergoth, proved in the end to be too powerful for you to defeat. There is no dishonor in death at the hands of a superior force. The Great Dragons are unlike any beasts ever known in Ansalon in all of recorded history. They are more powerful than even their gigantic bodies suggest, for they have cunning and skills which they developed through centuries of warfare. Although you died this day, you can take solace in the fact that your deaths may save the lives of other heroes who will hopefully do everything within their powers to avoid entering battle with the Great Dragons.

# EPilogue

## So Close, and Yet ...

The heroes may have survived, only to lose the dragonlance to the Dark Knights. While a powerful artifact has fallen into the claws of Khellendros, to be used somehow in his unguessable plans, at least the heroes lived to fight another day. This is the best of all possible failures, for as long as they learned from their mistakes, the heroes cannot be said to have come away completely empty handed. Knowledge and experience are expensive commodities and powerful tools. There may be some serious repercussions to their failure, but the heroes will be stronger for weathering them:

Your mission has failed. The true dragonlance that Huma himself guided you to has fallen into the enemy's hands. No one blames you. The Knights and Palin will know that you did your best and applaud you for volunteering for such a mission at all.

Still, knowing that success was within your grasp, literally, makes this knowledge small comfort. Every encouraging phrase, every "if only the gods were still here" and "bravely fought" and "the next battle will be ours" only makes you that much more anxious to find the next battle, to carry the fight onward. Nurture this hunger, carry it within your heart—you will surely need it before the war for Krynn is done.

The heroes can return to Castle Eastwatch as described in the Epilogue, Scene Two (although their arrival without the lance does not occasion a lavish feast). The heroes have an entire world of possibilities and the decisive battle against the forces of Evil yet ahead of them. Hopefully, with their experience from this adventure serving as both inspiration and abject lesson, they will find a way to overcome this setback and win the war for Krynn.

There is also the matter of Silvara's revelation. The Narrator must decide whether she tells Gilthanis her true identity as she does in Scene Two of the Epilogue—salving his defeat with unconditional love—or whether she simply disappears, leaving him to begin his quest anew. The race against the Dark Knights was always secondary to Gilthanis; he will follow Silvara's trail wherever it leads.

## Atmosphere

The adventure has ended in failure, and quite probably tragedy, so the atmosphere in this scene is understandably subdued. However, the Narrator should point out that the fight against the dragon overlords goes on.

If they died during the adventure, the heroes will be remembered as brave souls who gave their lives in the cause of freedom. Because they fought the good fight, even though they lost (perhaps especially because they lost), they exemplify the true meaning of heroism. The players should come away with a sense of pride for their heroes having done the right thing.

## Outcome

Even if the group cannot continue with the next scene of this Epilogue, many other adventures await. The next part of the *Dragons of a New Age* campaign, part of the *Heroes of Hope* dramatic supplement, can take a new group of heroes traveling through eastern Ansalon to continue trying to collect magical artifacts before they fall into Khellendros's claws. They will not only face conflicts with fierce barbarian tribes but will also travel to the amazing undersea realm of the Dimernesti sea elves.

## Scene Two: Revelation and Reunion

If the heroes survived the journey into Gellidus's realm, they will arrive back at Castle Eastwatch a week later, exhausted but alive.

### Overview

The heroes escape the frozen mountains and move back into the western reaches of Southern Ergoth. They see no sign of Gellidus or Sunrise but may note that a shadow dragon seems to be following them. Back at Castle Eastwatch, a great feast is held in their honor. Sunrise explains his actions, and the adventure concludes with the reunion of Gilthanus and Silvara.

### Getting Started

The sidebar on Castle Eastwatch (see page 26) contains information helpful for the play of this scene.

Should the Narrator choose to allow a bond to form between one of the heroes and the gold dragon Sunrise, he might wish to review the material on dragon mages in Chapter Five of *One Moon, Not Three*. If Ulin is not present in this adventure, another hero could bond with Sunrise as a dragon mage.

### First Impressions

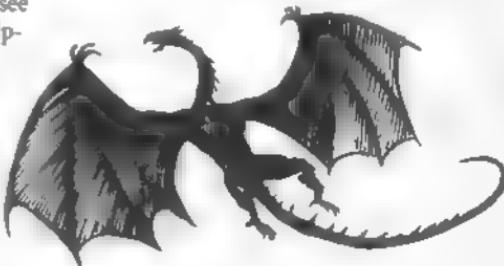
The heroes have managed to walk out of the frozen wastes of Gellidus's realm alive, if battered. The trip through the Last Gaard Mountains and the forest on the western side of the island is relatively uneventful.

On several occasions during their trip, the Narrator should have the heroes attempt Perception actions. Any one who generates an *average* success

(or Fiona) notices the form of a huge shadow dragon circling the peaks above:

The shadowy creature must be at least three hundred feet long, more than twice as long as the largest shadow dragon ever seen. It appears to notice you struggling along the mountain path, but it seems completely disinterested, neither attacking nor aiding you. You might consider this a bad omen—you are in a Dragon Realm, after all—but the creature doesn't even fly lower to have a better look at you.

Any hero who generates a *challenging* success and has been through the *Storm Over Krynn* adventure thinks this could be the same creature he heard about in Skie's realm—the beast that killed the dragon belonging to the Dark Knights who captured Marda. This shadow dragon does not work for Gellidus, Khellendros, or Malystryx. Its purpose remains, for now, an utter mystery.



### The Story Concludes

After a week's journey, the heroes arrive back at Castle Eastwatch. The Solamnic Knights welcome them and treat them like celebrities when they see the true dragonlance from Huma's Tomb. These Knights will sing songs of this triumph for years to come, for they have been unable to visit the Tomb since Frost's arrival. They arrange a great feast to celebrate the mission's success and allow everyone to congratulate the heroes personally.

The feast in the castle's immense Great Hall is lavish and rowdy, with

Knights engaging in mock duels, arm wrestling, and drinking contests. This is a side of the Solamnic Knights that few see. The heroes may choose to join if they wish—they are lauded as brothers to the Solamnics.

At the feast the heroes are seated at the head table with the commanders of the castle and Sunrise in his human guise, although all the Knights seem to be aware that he is actually a dragon. He explains to the heroes why he was acting so strangely at Foghaven Vale, and apologizes to anyone he may have accidentally hurt. Sunrise is very interested in Ulin (or another appropriate hero), and the sorcerer, for his part, feels as though the dragon is an old friend. They seem to have hit it off quite nicely.

Lady Arlena is conspicuously absent. The heroes may think she is embarrassed for having been so hard on them or believe she is away on a mission. The Narrator should allow them to think what they like.

If they did not find out during the last scene, Sunrise informs the heroes that Malystryx plans to return the Dark Queen Takhisis to Krynn (but he is not certain how). This news must be carried to as many of the dragons' enemies as possible. Sunrise volunteers to carry the message to the metallic dragons on the Dragon Isles (see "Actions"), the Knights will make sure that word gets to the Solamnic High Council on Sanrist Isle, and the heroes are asked to bring word back to Palin, Goldmoon, and the other leaders on the mainland.

One final question remains: Where is Silvara? Gilthanas has gone through this entire quest hoping only for a reunion with his true love. Although Sunrise says she asked him to meet the heroes, Silvara herself has yet to be seen. If none of the heroes mentions this, Gilthanas will. Whoever brings it up, though, the matter is settled when Lady Arlena enters the hall:

The din of the feast fades away as the assembled Knights grow silent and turn

their attentions to the great doors. Standing there in a rich royal blue dress chased in silver is Lady Arlena, looking radiant. Her entry brings silence to the hall.

All eyes upon her, Lady Arlena crosses the hall and approaches the head table, stopping before Gilthanas. She smiles and reaches out a hand to stroke his cheek. As her hand nears his face, her entire body shimmers, and suddenly the Solamnic Knight is gone. In her place stands a large silver dragon resting her front paw gently against the elf's face. Her eyes never leave his as she speaks. "Forgive me, my love, but I had to be sure you had truly overcome your doubts. I had to know that when we joined again . . . it would be forever."

Her form shimmers again, and she becomes a beautiful elf maiden with long, flowing, silver hair. Gilthanas, a single tear staining his cheek, takes her in his arms and draws her close. "We will never be parted again, my love" the elf whispers. "This I swear."

A great "Huzzah!" rises from the assembled Knights as Gilthanas and Silvara kiss—a tender, pure kiss as long and as sweet as the future that stands before them.

## Atmosphere

Although life is rarely festive in a Solamnic castle, the mood upon the heroes' return is one of celebration. The heroes carry with them a true dragonlance from the Tomb of Huma, they defeated the machinations of the Knights of Takhisis and their dragon master, and they faced a Great Dragon and survived.

## Actions

The heroes may participate in the festivities at the feast, wrestling or dueling with Knights of the Narrator's creation. The activities should be physical in nature, but not harmful. This is, after all, just for fun. The Narrator should resolve such actions using the nonlethal combat rules mentioned in



Act Two, Scene One (–3 action penalty to the attacker, temporary damage only). Heroes who do well against the Knights, though, may be recognized as worthy warriors and offered positions in the Solamnic auxiliary. The Knights will gladly offer the heroes sponsorship, if they accept the honor.

Narrators who wish to introduce the dragon mage pairing discussed in Chapter Five of *One Moon, Not Three* can use the feast as a chance to do so. Ulin and Sunrise feel a bond born of common purpose growing between them. Sunrise asks Ulin to go with him to the Dragon Isles to warn the Good dragons of Malys's plan—and to spend some time exploring the parameters of this new friendship. The fact that human and dragon still live and fight side by side gives great promise for the future of Ansalon.

## Characters

- Suhnyrsanti (Sunrise): *A young adult male gold dragon, hedonistic demeanor.* Co 10B, Ph 51A, In 11B (121), Es 11A (121), Dmg +16, Def –12, also dragon breath, swallow whole, dragonawe, dive attack, sorcery (transmutation) and mysticism (meditation, alteration, sensitivity).
- Fiona Quinti: *Human young adult female, modest demeanor, Adventurer.* Co 6, Ph 6, In 6, Es 6, Dmg 0 (unarmed), Def –5 (plate mail).
- Gilthanias: *Qualinesti adult male, capable demeanor, Legend, 4 ♀ Ag 8C, Dx 6A, En 7C, St 6B, Re 7A (49), Pe 8B, Sp 7D, Pr 6B, Dmg +7 (long sword), Def –3 (chain mail), also missile weapons (long bow/+6), acute eyesight, sorcery (divination, enchantment, aeromancy), Amulet of Healing Hands.*
- D'Argent (Silvara): *Silver dragon mature adult female, purposeful demeanor.* Co 11B, Ph 48A, In 13B (169), Es 13B (169), Dmg +20, Def –16, also dragon breath, swallow whole, dragonawe, dive attack, mysticism (alteration, healing, spiritualism) and sorcery (cryomancy).
- Solamnic Knights: *Humans of varied age and demeanor, Adventurers.* Co 6, Ph 6, In 6, Es 6, Dmg +7 (long swords), Def –5 (plate mail).

## Outcome

The heroes have succeeded in their mission, plus they have information vital to the battle against the dragon overlords. Getting both the dragonlance and the details of Malys's plot to Palin, Gold moon, or one of the other influential characters should be their next goal.

The fourth chapter in the *Dragons of a New Age* campaign is part of the *Heroes of Hope* dramatic supplement. In this adventure, the heroes will travel through eastern Ansalon in their continued attempt to collect magical artifacts before they fall into Khellendros's claws. They not only will face conflicts with the barbarian tribes of the east but will also visit the amazing undersea realm of the Dimerhesti—the sea elves.

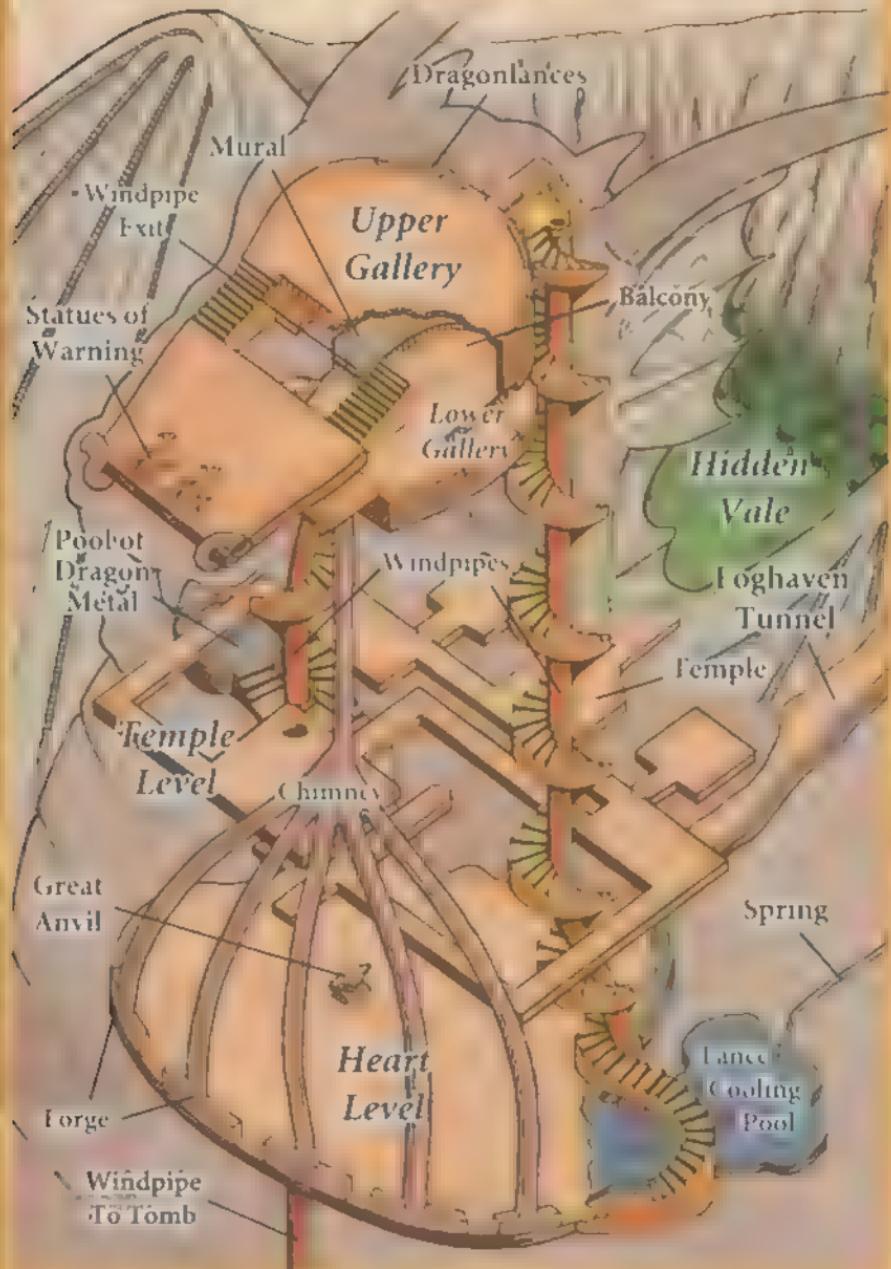
In the meantime, there are several possibilities for further adventures:

- The heroes can remain in Southern Ergoth until Captain Lindak returns. This will, of course, be several months later, but there is much work to be done repairing the secret tunnel connecting Castle Eastwatch with Dragon Mountain. Also, Gelidus could decide to expand his holdings west of the Last Gaard Mountains at any time.
- The heroes can leave on another ship heading for one of the other islands in the North Sirrion Sea or possibly one of the port towns in Khellendros's realm. Any number of adventures can occur traveling the remaining miles overland.
- Not many ships sail south from Castle Eastwatch. However, if the heroes are lucky enough to find one, it would most likely make its way to a port within Beryllinthrax's realm. The heroes could then set out through the Qualinesti and Wayreth forests toward Solace. This would give the Narrator the opportunity to run adventures based on some of the other happenings in *The Day of the Tempest* or use the scenario from *The Last Tower* dramatic supplement.



# Ragon Lance

## Fifth Stage



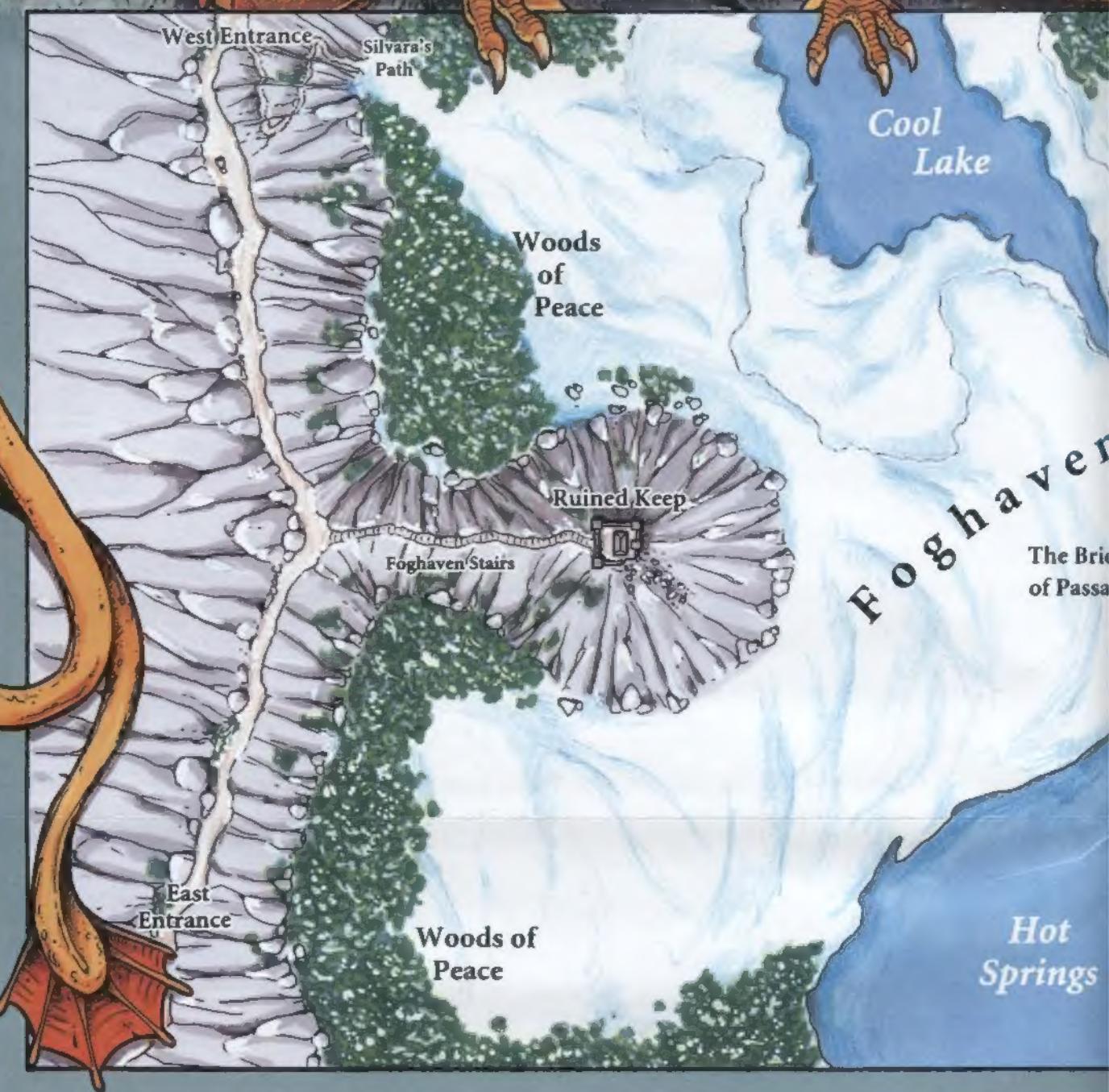
# A KILLI

- ★ Capital
- City
- Town
- Fortress
- Ruins



# THE BIG FROST





# FOGHAVEN VALE

0 500 1000  
FEET

Plains

Huma's Tomb



Dragon  
Mountain

The  
Hidden  
Vale





The temperature plummeted and the ground shuddered as the great wyrm frost erupted from the ice. "Run, you puny fleas!" he thundered. "Don't stop — and don't ever look back!"



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